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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKESTRASSE 17, February 13, 1901.

**T**O-DAY, on the anniversary of the death of Richard Wagner, I am reminded that this sad event caused in 1883 less of a general feeling of bereavement and public demonstration of grief than did Giuseppe Verdi's demise all the world over. Certainly the Italian nation, although Wagner died in Italy, did not show as much sadness, nor were the public commemorations of the great and sad event as general among other nations, or even in Germany, as was the case here over the loss of Verdi. Hence the latter must have stood nearer the hearts of the people than Wagner did, and this undeniable fact

can easily enough be explained through the personal characteristics of these two great creators in the field of the lyric drama. Verdi was as generous, as noble and as unselfish a nature as Wagner was an envious, ungrateful, greedy and often unamiable one. Therefore, though Wagner was the unquestionably greater artist of the two, he was not more admired and certainly less generally beloved than was Verdi, who even in death accomplished what no general field marshal could yet succeed in doing—he united all nations of the civilized world in one and the same sentiment, viz.: that of grief over the death and love for the kind, generous, genial spirit of the departed master.

In Berlin three musical commemorative performances are planned, not one of which, as far as I can see, does full justice to the sad occasion. The only worthy Todtfeier, in my estimation, would have been a fine reproduction of Verdi's Requiem Mass, but as not one of the three great choral organizations seems to have been ready for such an event, and as no time was left to study the work so as to bring it out in an adequate and dignified style, this idea had to be abandoned before it was ever taken up seriously. Berlin's foremost and grandest musical institute, however, the Royal Opera House, was also the first in the field, last Saturday night, with a Verdi commemoration. It proved an eminently befitting, though on the whole rather simple affair.

It opened with a performance of the Funeral March from Beethoven's "Eroica" Symphony, during the final chords of which noble and serious Satz the curtain rose. It disclosed in the background of the stage a fine large bust of Verdi, placed upon a high pedestal and surrounded by a cypress and laurel tree arrangement of dense foliage. The front of the pedestal was decorated with emblems of the art of music and old Grecian sacrificial vessels. Upon the steps two mourning genii were placed on each side of a female figure, draped in black and meant to represent Art or the Muse of Italy. To her stepped from the wings the impersonation of German Art, represented through the beautiful Miss Amanda Lindner, from the Royal Comedy, who, holding a huge laurel wreath in her hand, declaimed the following terse, sympathetic and singularly bathos-free prologue, composed by Georg Droscher:

Nun ist mit den unsterblichen Accorden  
Verhällt das weihevolle Hohelied  
Auf eines Helden Tod!—  
Umfloren Augen nah die deutsche Kunst,  
An Deiner Gruft dem herrlichen Vermächtnisse  
Aufs neu zu lauschen, des Dein hohen Bildnergeist  
In seinem letzten Werk uns übergab,  
Und Dir den unverweltlich-frischen Kranz  
Des grünen Lorbers huldigend zu weinen.—  
Ein Klagenot durchzittert weh die Luft!  
Was bang geahnt—in Hoffnung widerstritten—  
Schmerzvoll gefürchtet—stumm zuletzt gewahrt—

Ach! einer Stunde Ausklang hat's vollbracht,  
Und zu den Schatten schied ein Kämpfer still,  
Ein Helden! — — In der Jugend Feuertagen  
Wie in des Alters Schnee von reis'ger Kraft;  
Gepriesen und von reicher Gunst umworben,  
Doch auch vom Pfeil der Neider nicht verschont,  
Schritt unbirrt er seinen Pfad dahin,  
Dem Genius vertraulich, der den Born  
Des süßen Wohlauts und der Melodien  
Verschwenderisch dem Ringenden erschloss,  
Der selbst den Greis in neuer Kraft verjüngte,  
Dass er, nicht rostend mit der alten Zeit,  
Sein Lebenswerk zum zweiten Mal sich krönte.  
So, in der Abendsonne Gluthenschein,  
Ragt er, ein leuchtend Vorbild seiner Tage,  
Ruhmvoll in die Unsterblichkeit hinein! — —

Das ihn sein Land geehrt, sein Volk vergöttert,  
Begreifen wir in willigem Versteh'n.  
Was Tasso einst und Michelangelo,  
Was Raffael und Palästrina schufen,  
Rossini und Manzoni neu erschlossen,  
Ward deutschem Sinn aufs innigste vertraut.  
Und aus der Künste schönen Wechselwalt  
Wob sich zuerst das heilre geist'ge Band,  
Das in dem Freundschaftsbunde zweier Nationen  
Zu neuer Stärk, und Einigkeit erstand  
So reicht der Schwester aus dem schönen Süden  
Die deutsche Muse tröstend heut die Hand.  
Von Walhalls Zinne grüssen stolz die Fahnen,  
Die Größten unsrer Grossen harren Dein;  
Und zieht Dein Geist die lichterfüllten Bahnen,  
In ihrem Kreis sollst Du willkommen sein!

After the actress had deposited the wreath at the foot of the bust, she stood hand in hand with the other artist, Italian and German Art united, when the orchestra once more sounded music by Beethoven, viz., the Triumphal Apotheosis which forms the coda of the "Egmont" overture. This closed the commemorative portion of the proceedings, and after a short pause, in peculiar contrast to the solemn mood of the occasion, began a festival performance of Verdi's chef d'œuvre and only comic opera, "Falstaff." The selection was hardly as fitting as the reproduction was a fine one. It is true, Richard Strauss conducted the work for the first time in his life, Dr. Muck, who had studied and directed it ever since its première in Berlin, being unable to conduct on account of a severe attack of la grippe. But as all the artists concerned in the cast know their parts so very well, and besides, as well the Royal Orchestra were especially on the alert on this occasion, the whole performance went as smoothly as it usually does under Dr. Muck's careful guidance, and Richard Strauss brought to bear upon it besides a good dose of temperament, in which latter quality Dr. Muck is slightly lacking. If I should have to mention anybody as having especially distinguished themselves in this performance it would be—besides Richard Strauss—Mrs. Goetze, whose Dame Quigley is, in histrionic as well as musical conception, by far the best effort among the entire very excellent, all around satisfactory cast.

A further Verdi memorial performance is planned by the Theater des Westens, which will produce "Il Trovatore" for the occasion. A third semi-lectural, semi-musical memorial will take place at the Singakademie in the course of the present week. The Royal Opera House will also begin a Verdi cycle on alternating nights with a reproduction of the "Nibelungenring" during the week after next. Lastly a committee has been formed for a German department of the proposed international organization for the erection of a monument to Verdi in Milan. Count Hochberg is at the head of this German committee, which will not only accept sums for the said purpose but will also arrange benefit performances for the same worthy object.

◎ ▲ ◎

At the Theater des Westens one of the most charming and graceful operetta divas of our present generation, Julia Kopacsy, has made her rentrée after an absence of some four or five years. I saw her first in Johann

Strauss' "Waldmeister," when she took my fancy not only by her gracefulness of motion and, despite all suggestiveness, very decent acting, but also by means of her fresh and, for a soubrette, more than commonly well trained vocal organ. Of the latter I cannot speak so enthusiastically any longer, for the freshness of youth has been rubbed off it; but Madame Kopacsy is musical and knows how to sing, and her rhythmic energy becomes apparent still in every one of her motions on the stage. She is a delight to the eye and a joy to the ear even in so comparatively an innocuous operetta as Franz von Supp's posthumous "Das Modell." It is so posthumous that I doubt the authenticity of some of the musical material, which, though unquestionably for the greater part of genuine Supp's paternity, seems to have been patched up by the Bearbeiters from odds and ends left by the talented operetta composer, and in which the reminiscences from his former better self form the by far preponderating part.

Besides the bewitching Julia Kopacsy as Coletta, several others concerned in the cast shared in the success of the evening. Vocally in the first place Emerich Walter, who as the painter Tantini has the next leading role in a libretto which is stupid even beyond what should be tolerated in an operetta. Miss Engelke as Stella, an amorous young lady just home from boarding school, also sang well and acted with more spirit than is her wont. In the latter respect she was outdone, however, by her mother, Silvia Perezzi, represented in real operetta mother style by Laura Detschy. If that lady would only not get away from the right path of pitch so frequently she would be quite a valuable and very versatile member of the personnel.

Very funny, as usual, was Mr. Wellhof in the part of the manufacturer Stirio. His striped pantaloons were a sight to behold and would have made my old friend Max Lube, in New York, jealous with envy. Otto Nockack as Niccolò was all right when he did not sing. His acting is very humorous, but oh, that voice!

In point of ensemble the performance was also a good one, and Kapellmeister Saenger, who held his forces well in hand, upon the stage as well as in the orchestral pit, richly deserved the double outbreak of applause that followed the overture and the introduction to the second act, both euphonious sounding, well orchestrated, but on the whole rather trivial pieces of instrumental music.

◎ ▲ ◎

Of the several concerts of the week which I attended, I did so in the case of Ernesto Consolo's third and last piano recital because the young Italian's program contained some novelties which were unknown to me. Sgambati's E flat minor Prelude and Fugue, op. 6, and a Nenia from op. 18 in the same doleful key interested me quite some. Less so his D major Intermezzo from op. 21, which is of lighter calibre than most of the music of the serious minded Italian maestro. A staccato study, op. 11, in G, by Sinigaglia, a composer whose very name was unfamiliar to me, is a well written piano piece, influenced by Schumann, and effective when played with as much virtuosity as Consolo displayed on this occasion.

The remainder of the program, in which Brahms' F minor Sonata was the most important number, offered nothing new.

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Several male concert singers, all of them well known, and frequently mentioned before, made their reappearance here during the week. The greatest drawing capacity among them was displayed by Dr. Ludwig Wuehner, the Cologne pseudo-tenor, who held a large audience, mostly made up of more or less hysterical women, in a state of hypnotic ecstasy at the Singakademie. I have described his semi-histrionic, semi-parlano style of vocal delivery, with a modicum of a singing organ before, and it is a riddle to me how he can wield such an influence upon his listeners, except through the suggestive influence of his personality and his specialty of style, which has very little to do, however, with singing. For, say what you may, one cannot sing without a voice. What drew me to the recital was not, therefore, Dr. Wuehner's own efforts, which have no charm for me, but the announcement upon the program of a cycle of "Indian Songlets" ("Indische Liedchen") by Georg Goehler, the accompanist of the occasion. In the latter capacity I had reason to admire Mr. Goehler, for he followed with close attention and evident sympathy the not always very easily comprehended musical and declamatory intentions of the concert giver. But as a song, or even aonplet composer, I have no use for Mr. Goehler, for the paucity of his ideas and their lack of originality vie successfully with the smallness and in some instances ridiculousness of contents of the allegedly Indian texts (German translation by Adolf Wilbrandt) which he essayed to set to music.

◎ ▲ ◎

An always welcome visitor and also a regular one is the Schwerin chamber singer Karl Mayer, the eminent brother of the well-known New York piano man Ferdinand

Mayer, of the Knabe firm. The baritone seems to possess the secret of eternal youth, for through the consummate art with which he knows how to handle his voice, the ravages of time become scarcely noticeable, and there is a fresh ring in his sonorous vocal emissions which one vainly seeks in the singing of many another artist younger than Karl Mayer. What lends particular charm, however, to his Lieder singing is a certain simplicity and naturalness of delivery, which is especially rarely to be met upon the concert podium with artists who principally cultivate the lyric drama. Hence his Schubert singing was particularly worthy of notice and deserving of the applause it so richly elicited. The characteristic reproduction of the "Geistertanz" was not lost upon the audience, which insisted upon a repetition of the same, and herein I must grant a word of praise also to the delicate accompaniment furnished by Otto Bäke, which entirely accorded with the artistic intentions of the singer. Wonderful and almost equally rare is the clear pronunciation of the text, which even in rapid vocal episodes allows Mr. Mayer's listeners a chance to follow and understand his utterances without having to consult their printed programs.

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Another and very young singer, in fact a débuteante, was Miss Eva Lessmann, the daughter of the editor and composer Otto Lessmann. She sang five of his songs in very sympathetic style. Miss Lessmann, who graduated from Etelka Gerster's vocal school, has not a very large, but an exceedingly pleasing soprano voice, and sings with a good deal of musical feeling. She was accompanied at the piano by her own father and met with unequivocal success at the hands of a large audience at the fifth and last but one chamber music matinee of the Waldeyer Meyer Quartet. Three members of this young, but promising organization performed with the composer, Robert Kahn, the latter's well written and interesting piano quartet in A minor.

◎ ▲ ◎

Among the pianists of the week the most prominent one was Eugen d'Albert, whose giant program embraced Beethoven's last Sonata, op. III, which seems to be all the rage just now, for it was played by at least half a dozen pianists during the season; Bach's F major organ Toccata in D'Albert's piano arrangement; the Brahms-Händel Variations, Liszt's B minor Sonata and Chopin's B major Nocturne and A flat Polonaise, not to mention several encores. If it cannot be gainsaid that D'Albert, among the pianists who have been heard here within the last few years, is still intellectually the most powerful one, it can, and must also not be dissimulated, that technically he has fallen off to a considerably and quite noticeable extent. One cannot serve two masters at the same time, and if the other day it became evident to everybody that Stavenhagen has allowed his technic to grow rusty over his wielding of the baton, it was no less plain and also perhaps comprehensible that over his composing Eugen

d'Albert neglected his piano practicing. Only it is not reasonable to expect the critics to overlook these defects, or excusable to appear before a paying public in such poorly prepared condition.

◎ ▲ ◎

Edouard Risler's second program was an exclusively Beethovenian one, with of course also the op. III Sonata, this time, however, at the tail end. His performance of it, compared with the rousing reading D'Albert gave it, despite its technical shortcomings, could not but be called dry and schoolmasterly. The enthusiasm for Risler seems also generally to be cooling down, for even his greatest former admirer, Dr. Leopold Schmidt, of the *Berliner Tageblatt*, acknowledges that he has gone a little too far in his unrestricted Risler enthusiasm, and now finds that in forte dynamics the Alsatian artist's touch grows hard and his tone unpleasant.

◎ ▲ ◎

Miss Frieda Kindler, whose débute a few years ago, when she was a pupil of the late Oscar Raiff, promised great things, does not seem to be able to live up to these promises, at least from a pianistic viewpoint, under the tuition of the renowned teacher with whom she has been studying since Professor Raiff's death. I heard from her at the Bechstein Saal last Wednesday night the Waldstein Sonata, which she played in rather slovenly fashion, with a superabundance of false notes, and with not as much musical intelligence as even this purely virtuoso sonata demands.

◎ ▲ ◎

Alexandra von Schleivitz died yesterday at Meran. She was the friend and at one time the protectress of Richard Wagner, for whose cause she fought with almost as much success as energy right here in Berlin in the early seventies. I saw her at the rehearsal and concert which Wagner gave and conducted in Cologne in 1873, when she was a very beautiful woman. She wrote and published several essays upon Wagner's works, and, what is less known, she also issued in 1891 a pamphlet against antisemitism.

◎ ▲ ◎

"Fantasio," a fantastic comedy, with music by the English composer, Miss Smyth, a protégé of the late Queen of England, was produced for the first time yesterday at Carlsruhe. Despite the carefully prepared performance, under Mottl's direction, the première proved a non-success. A few nice choral episodes and a song in the second act seemed to please the audience, while the remainder of the music, which is described as lacking entirely in melodic invention, was received by the public with silence, and made no impression. Nevertheless the composer was called before the curtain at the close of the performance and was even made the recipient of a laurel wreath.

◎ ▲ ◎

A Paris operetta ensemble of twenty-five artists, the "star" among whom is Madame Méaly, will begin a

"guesing" stagione of six evenings at the Theater des Westens on the 20th inst. Among the works to be represented are "Mlle. Nitouche," "L'Auberge du Tohu-Bohu," "Le Pompier de Service," and "Madame Méphisto."

◎ ▲ ◎

The now completed one act opera "Feuersnot," by Richard Strauss, of which I made mention in a former budget, has been accepted for performance by the Berlin Royal Opera House intendant, and will be the first novelty of the coming season.

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A strange oversight has taken place in the matter of Franz Liszt's heritage. Three savings bank books with deposits in his name made by one Csiky, and which were overlooked entirely at the time of Liszt's demise, have been discovered among some legal papers in Budapest. The Princess Marie Hohenlohe, daughter of the Princess Sayn-Wittgenstein, Liszt's friend and sole heiress, has refused to accept the bank books, and now the court at Budapest will open up legal proceedings to ascertain to whom the money is to be delivered. Bayreuth is in luck, as usual.

◎ ▲ ◎

Otis B. Boise tells me that he just corrected the final proofs of his new book, "Music and Its Masters," which will appear with Lippincott of Philadelphia in the near future.

◎ ▲ ◎

This year's meeting of the Allgemeiner Deutscher Musikverein, known in Germany and the world over as the annual Tonkunsterversammlung, will take place at Heidelberg during the days from June 1 to 4. Nothing has been definitely settled so far regarding the program, except that a choral work of Prof. Dr. Wolftrum, the music director of Heidelberg, will be performed under his direction, and that he will also conduct one of Liszt's larger compositions for chorus and orchestra.

◎ ▲ ◎

A discordant postludium which took place after the public rehearsal for the performance of Schumann's "Paradise and Peri," by the Philharmonic Chorus, under Siegfried Ochs' direction, occupied the Berlin courts last week. I mentioned in my criticism of the concert that the representative of the soprano part, Mrs. Fleischer-Edel, of Hamburg, was replaced at the last moment and without a rehearsal by Mrs. Grumbacher. After the said general probe Prof. Siegfried Ochs, who is one of the most conscientious conductors as well as amiable and courteous gentlemen, reproached Mrs. Fleischer-Edel with insufficient knowledge of the part she had undertaken to sing in public. The lady remonstrated by saying that she had committed "only" three mistakes and that they were not of great importance. An altercation ensued, which ended by Professor Ochs seeking and finding a replacement for the offended Mrs. Fleischer-Edel, who did not sing at

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the concert proper. Professor Ochs thereupon received a letter from the lady's husband, which caused him to sue the latter for libel. After long and lively debates before a civil court a compromise of the case was reached. The defendant uttered his regret for having written the offensive letter, pays the costs of the law proceedings, and also withdraws the action for the recovery of the remuneration his wife was to have received for her services as soloist. Professor Ochs, on the other hand, merely had to declare that his restrictions after a public rehearsal were never meant, nor should therefore even be taken, as personal offense, but were dictated solely through artistic motives and for musical purposes. The conductor thus gained a complete victory and this is just as it should be.

○ ▲ ○

Among the musical callers at this office during the week were Alma Webster-Powell, who will make her débüt here shortly at the Royal Opera House; Mme. Théa Dorré, another American operatic singer, who will appear as Carmen, at the Theater des Westens on March 10; Mrs. Godowsky, Mrs. Henniot Levy, Miss Gertrud Zinnow, a concert singer from Frankfort-on-Main, and Max Menge, a young violinist from the same city. O. F.

## Joseph Weiss.

**T**HIS pianist will to-morrow night in Knabe Hall give the first recital in a short series. This program will will be presented:

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Sonata, op. 11.....	Schumann
Intermezzo, op. 117, No. 1.....	Brahms
Intermezzo, op. 118, No. 2.....	Brahms
Impromptu, op. 51.....	Chopin
Notturno, op. 63.....	Chopin
Campanella .....	Liszt
Rhapsodie Ecossaise.....	Weiss

## William C. Carl to Visit Canada.

**W**ILLIAM C. CARL has been engaged to give a recital at the Toronto Conservatory of Music on Monday, April 22. While in "The Queen City of the West," as Toronto is called, this American organist will be the guest of the Conservatory's musical director, Dr. Edward Fisher, at the latter's residence in Rosedale. Mr. Carl will have a busy spring season, including an Ohio tour in May.

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## The Star System.

[From the Musical Standard of February 23, 1901.]

**W**E have heard vague rumors that there will not be a season of foreign opera in New York next year. All kinds of reasons are given for this, but none of them concerns us deeply here in London. Whatever Americans may do our opera syndicate here is a settled affair, and it has put forth signs of health in the engagement of an artistic manager. A recent edition of the New York MUSICAL COURIER has a long leading article on the subject, showing that high priced foreign opera with foreign "stars" is a failure there, and must ever be a failure. Our contemporary is naturally wroth that so many good dollars should go out of the country—nearly a million dollars. Another paper, the *Herald*, takes the stand that even these receipts do not insure the solid financial success of an opera season. The high prices paid to operatic artists in America are certainly a scandal, and it looks as if New York is at last rising in rebellion. But surely these matters will right themselves. If opera cannot be made to pay the foreign artists will have to remain on this side of the Atlantic, unless they are willing to work for less money. Neither the COURIER nor the *Herald* suggests what will be done for opera in the case of that happening. Opera in English sung by native artists is the implied remedy. But did that pay a little while ago in New York? Report said not. The artists were not good enough to draw the public. Has America a reserve of native singers to take the place of the pampered foreigner? It may be so, for certainly many of the singers of to-day have found their way into European opera houses from America—Nordica and Eames are names that spring to the mind. That is the question America will have to face when the last opera singer has sailed in the last ship for Europe never to return.

In the meantime THE MUSICAL COURIER attacks the system on its artistic side as well. It is the old case of the "star" versus ensemble. "The star system" says our contemporary, "prevents opera from becoming an artistic unity, which it must be to be opera. The unit at the Metropolitan is the star and not the work—the opera, which is another word for work. Mr. Grau was not strong enough to prevent the stars from driving him to the last limit, although Jean de Reszké, great star as he is or has been made, cannot insure the success of the season. The people refuse to support even the stars, which is a logical outcome of centering the performances upon them. The people cannot afford to do so at the ruinous prices charged, and the millionaires take no personal interest in either opera or star. They know that at a nod from a society leader the whole social function might be transferred to the vaudeville, which is so much in evidence at the private homes of the millionaires, being more suited to American ideas of entertainment than arias sung in mysterious tongues. The millionaires are merely following the behests of a few society leaders and hardly remember the names of the operas given. The performances cannot be artistic because, as already said, there can be no artistic unity—the first law of opera, particularly modern opera and music drama. Everything is subordinated to the stars, and that ends unity. The results are always barren of artistic effect and, indeed, such a thing is unlooked for at the Metropolitan. The people who go, go to hear this or that singer or cast and not this or that opera. Change the cast and the people will demand a return of the money, the opera itself being inconsequential. Such is that result of education. Stop these stars and the opera ceases, and now it appears as if it is to cease even with the stars.

Why? The public want new stars. Not new operas, but new stars. The foreign opera scheme always booms the stars, never the opera."

Our contemporary doth protest too much. True, it is impossible to found opera on a really artistic basis when the stars govern the whole affair. That means rehearsals must be scamped, the expenses of the orchestra—a most important factor in modern music-drama—must be cut down to the lowest figure, and so on and so forth. But there is only one remedy for this state of affairs—a permanent subsidized opera. A casual season of so many weeks would be just as bad as the season under star management. Prices of admission would practically keep the same proportion to the sums paid the native singers as the prices now stand to sums paid to the foreigners. There would be more money to spend. Opera managed on really artistic lines cannot be made to pay. There is, as far as we know, not a single instance of its having paid. All the money made here, at any rate, has always been by the star system. The money question cannot be put aside. Unless it is subsidized an opera house must pay or the performances sink lower and lower in the artistic scale, until the opera becomes a by-word and shut its doors.

Then again we are not at one with our contemporary in its wholesale rejection of "stars." A perfect ensemble is a good thing, a very good thing; but it is not everything. You can see that at Bayreuth. The protagonists of a music drama are more important than the unessential of the drama's setting, more important than smooth stage management, and more important even than the orchestra. On the principal singers and (in Wagner's works) on the orchestra rests the whole burden of the drama. If these principal singers are not satisfactory, the music drama is not realized, however excellent may be the ensemble. We must recognize that fact. Weingartner was accustomed as he was to the splendid ensemble of Dresden, Munich, Berlin and Bayreuth. He thought that his countrymen had much to learn from a performance of "Die Meistersinger," which he witnessed some years ago at Covent Garden. The cast included Madame Eames, Mlle. Bauermeister, Jean de Reszké, Edward de Reszké, Bispham and Plançon. Weingartner confessed that he had never heard the music of Wagner's great work sung before—it was a revelation. The star system gave us that, as it has given us Jean de Reszké, Edward de Reszké, Bispham and Ternina in "Tristan und Isolde." Indeed, some of our most cherished recollections of opera are of performances under this much abused star system, and they have been most artistic performances in their dramatic essence.

To manage opera so that you cannot have the services of great singers seems to us an artistic mistake. Will the Americans be happy when they have got that kind of opera? We doubt it very much indeed. Patriotism is all very well, but it can degenerate into parochialism. The ideal would be an opera season in which the stars shone, but less expensively than now, so that money would be forthcoming for the improvement of the ensemble. But the crux of the matter is that opera should never be a private speculation, whether it be opera managed on the star system or opera that is starless. Here in London we have a syndicate, to which the making of profit is not the main aim of the opera season. That it has made a profit is good, for it has allowed the directors to spend a deal of money in improving Covent Garden. New York should form a syndicate of wealthy opera lovers to run the season there, but a purely commercial syndicate would be as bad as a single commercial man.

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# MUSIC IN BROOKLYN.

**A**FTER hearing Liza Lehmann's song cycle, "In a Persian Garden," for the first time several years ago, the writer concluded that the people who could appreciate that sort of music belonged in the degenerate class that admires pink eyes, drinks absinthe and sprinkles itself with musk.

But whatever their faults, the Brooklyn Institute audiences cannot be charged with degeneracy. The eager crowds that assemble weekly at Association Hall for the 25 and 50 cent bargain concert are provincial, conventional and tediously amiable. The best friend of the Institute would not charge these audiences with musical discrimination, and being amiable and lacking in musical intelligence, no one will express surprise to hear that the Institute gave a Liza Lehmann concert last Wednesday night.

The writer cannot recollect whether it is the fourth or fifth time that the Institute presented "In a Persian Garden." Besides the Lehmann setting to the verses by the Persian poet, the program for the evening included the latest song cycle, "The Daisy Chain," by the English woman composer.

Having heard "In a Persian Garden" or portions of it at least a dozen times, the writer must insist that it is about the worst drivel that has been sent out from England, and that is saying a good deal, considering the concoctions that are imported from that dull and unmusical country. If the music for the "Persian Garden" is forced, shallow and unpleasant, that for the "Daisy Chain" is positively silly.

The verses for this "cycle" are a collection of twelve short poems written for children by Robert Louis Stevenson, Alma Tadema and less famous, to say nothing of several anonymous writers. A number of the poems are excellent, particularly "Keepsake Mill," by Stevenson, and "If No One Ever Marries Me," by Tadema. Sung by boys in knickerbockers and girls in short frocks at the Friday afternoon exhibition at school, "The Daisy Chain" might be allowed to pass as entertainment for a recreation hour. But for an audience of over 1,400 adults to witness an evening performance of this "cycle" may well arouse some people to ask, Is the music department of the Brooklyn Institute simply trying to amuse its large and growing membership?

Over in Manhattan the People's Institute is giving a series of orchestral concerts, at which programs arranged on a chronological historical plan have been presented. This brief reference to the concerts in Manhattan is introduced here to show the difference in the aim and management of the two institutes. The music department of the Brooklyn Institute will never acquire the art of giving concerts with emphatic musical *tone* until the proper men are appointed to take matters in hand.

An unmusical layman for the president of the music department, and an unpopular, officious, ill bred, little choir-master for the secretary, will never accomplish the results many members of the music department are hoping will ultimately come to pass. It is the hope that the right men will be put in charge some time that induces many of these members to retain their membership. Before very long the writer will publish a "little list" of grievances by members of the music department against the present secretary. The little man's power seems to be like the wind, no one knows whence it cometh or whither it goeth.

The presentation of the two Lehmann cycles enlisted the services of the following quartet: Mrs. Dorothy Harvey, soprano; Mrs. Hamlen-Ruland, contralto; Mackenzie Gordon, tenor, and Hugh E. Williams, basso. It was a

hundred pities that Mrs. Harvey's lovely voice was not heard in Brooklyn at a better concert. This young singer made her New York débüt earlier in the season, and the critics unanimously praised the beautiful quality of her voice, and her handsome stage presence was another factor that aroused general admiration. However, if any singer could make Liza Lehmann's music endurable Mrs. Harvey was the singer to do it. She infused her solos in "The Daisy Chain," "If No One Ever Marries Me" and "The Swing," with captivating piquancy, and sang both very sweetly. In the concerted numbers Mrs. Harvey's voice blended well with the others.

Mrs. Ruland is the contralto soloist in the church choir directed by the secretary of the Institute music department, and that must explain her annual appearance as soloist at an Institute concert. Mrs. Ruland's voice in the lower and medium registers is rich and even, but she is absolutely devoid of musical intelligence and her style on the stage is labored and unattractive, and for that reason she ought never to sing outside of the choir loft. Mr. Williams, the basso, is also a soloist in the church choir directed by the music department secretary. Since there must be at least one hundred better bassos in Brooklyn and several hundred as good, the writer sees no reason why all the Brooklyn chormasters do not rise up and demand engagements for the singers in their choirs at the Brooklyn Institute concerts.

There was a time when Mr. Gordon, the tenor, was a singer with a mellifluous voice and a pretty, effeminate manner; but if his voice is less sweet than formerly, he is a more manly and virile singer, and that is some cause for congratulation.

Miss Anna Otten, the violinist, played solos before each cycle. Her first group included an Allegretto by Ernst and the Brahms' "Hungarian Dance" in G minor, arranged for the violin by Joachim. For her later solos Miss Otten played Sarasate's "Andalusian Romanza" and Hubay's "Hungarian Scenes." The young violinist succeeded in making a favorable impression.

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Miss Amy Murray, the charming interpreter of Scottish songs, appeared with marked success at an entertainment given last Tuesday evening (March 5) at the Aurora Grata Masonic Club. The Brooklyn *Eagle*, in its report of the entertainment, paid the following tribute to Miss Murray:

Miss Murray held her audience in the closest and most sympathetic attention for over an hour and a half. She has a charming personality, added to a beautiful voice, and her bits of Scottish history with which she weaves her music together, contain the very poetry of the Highlanders. Miss Murray wears the plaid of the Murray and all the incidents of her illustrations carry with them elements of history that appeal to those familiar with Scottish life. Her clarsach is a perfect copy of the ancient Scottish harp. To the accompaniment of this she sings her songs as they were originally written in Gaelic. The music is full of quaint and weird harmony. Miss Murray in "Caller Herrin'" brings a scene of actual life before her audience. In this she is attired in the holiday dress of a Newhaven fishwife, and carries the creel suspended by a band around the forehead, in which the fishermen's wives sell their wares. Her imitation of these hardy women in costume, walk and song is dramatic. Enthusiasm reached its height when Miss Murray sang "Auld Lang Syne." Miss Murray was overwhelmed with congratulations from the many friends she has made in the Aurora Grata Masonic Club. During the evening she sang the following songs, accompanied by Miss Scott:

"The Auld Scots Sangs," James Bethune; "Bonnie Dundee," Sir Walter Scott; "The Flowers o' the Forest" (sixteenth century); "Young Lochinvar," Sir Walter Scott; "Cumha Mhic-an-Toisich" (Ancient Highland Lament), accompanied upon the clarsach; "O Whistle an' I'll Come to Ye, My Lad," Robert Burns; "Afton Water," Robert Burns; "Nae Luck About the House," "The Crook and Plaid," Isobel Pagan; "When the Kye Comes Home," the Ettrick Shepherd; "Charlie Is My Darling," "Hey Johnnie Cope," "Will Ye No' Come Back Again?" songs of the Jacobites; "Caller Herrin,'" in the holiday dress of a Newhaven fishwife.

Mrs. Amelia Warren Gray, pianist; Henry Clarke, basso; Leo Schulz, the cellist, with Alexander Rihm as accompanist, gave a musicale at the Knapp Mansion Wednesday evening, March 6. Mrs. Elbert Howard Gammans gave a musicale in the afternoon of that date at her home, 110 Lafayette avenue. Pupils of Mrs. Gammans played, and those assisting in the program were Mrs. Georgia Rogers Irving, contralto, and Mrs. Laura B. Phelps, vi-

olinist. The Lenten concert by the Amateur Musical Club was given at the Pierpont Assembly Rooms. Harry Rowe Shelley conducted, as usual. The soloists were Mrs. Charles Merritt Field, Mrs. Van Keuren and Master William King, violinist.

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Conductor Emil Reyl, of the Brooklyn Liederkrantz, has the temerity to ask for an increased fee. Mr. Reyl now receives \$10 for two hours' work a week. He wants \$50 per month. Some members declare the conductor is anxious to sever his connection with the society, and fancies the best way to accomplish this is to demand a higher stipend. The matter will be settled at the annual election to be held in May. The women's division of the Brooklyn Liederkrantz recently celebrated the first anniversary of its organization. An excellent musical program, with solos by Miss Minnie Lehmann, Miss Frances Meisner and Miss Emma Dueser, was presented.

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The following letter was received too late for publication in last week's issue of THE MUSICAL COURIER:

341 JEFFERSON AVENUE,  
BROOKLYN, N. Y., March 5, 1901.

Your article in THE MUSICAL COURIER, in regard to my letter to the *Star*, did not hurt my feelings at all. If you had seen the original correspondence from Washington to the *Star* you would have praised me for my action, instead of blaming me. Of course I am used not to expect justice, but I shall never be afraid to defend my rights and my honor. What you said about the Nord-ostlicher Saengerbund is wrong.

Major Lentz, Mr. Kleinert, the president of the Brooklyn Saengerbund, and many others will give you all the information you want and then you will see that the discord in the Northeastern Saengerbund exists in the COURIER office only.

From the United Singers of Brooklyn a couple of societies, twelve to sixteen members strong, have resigned because they became members of our organization with the expectation to take part in the great surplus of our festival. After the festival there was no dividend to divide and so they resigned, not being in the position to pay the dues for membership. The organization is stronger than before the festival.

These are facts!

I missed you at the lecture on "Die Meistersinger" I arranged for the Arion. Although my lines will not change your mind in regard to your idea, "that there must surely be discord," I wrote anyhow, and hope that these lines may find you happy and in good health. Yours very truly,

ARTHUR CLAASSEN.

Mr. Claassen is the conductor of the Brooklyn Arion. He is also the conductor of the United Singers of Brooklyn. He was also the conductor of the last National Saengerfest, held in Brooklyn last summer. The writer has declared again and again, in print and in personal conversation, that she regards Arthur Claassen as an excellent and well meaning musician, and a man of wholesome and upright character. Unfortunately for himself and his welfare he has tarried too long in Darkest Williamsburg, and hence sees things only as he wants to see them and not as they really are.

In the first place, the writer reads the New York *Star* every morning, and as editorial comment was made in THE MUSICAL COURIER on the misstatements in the Washington dispatch to the *Star* several days before Mr. Claassen sent his letter to that paper, Mr. Claassen will realize that the writer did read the original correspondence from Washington. Mr. Claassen's letter to the *Star* was criticised in THE MUSICAL COURIER because he omitted to give the most important facts regarding the winning of the Kaiser Prize. Hoping that Mr. Claassen will see the writer's point, his letter to the *Star* is again reproduced here:

To the Editor of the *Star*:

Star—Your correspondent from Washington writes (February 16) that the prize dedicated by Emperor William was won by the Young Maennerchor, of Philadelphia.

The prize is on exhibition at the Brooklyn Museum as a "trophy" of the Brooklyn Arion.

The Brooklyn Arion received the heartiest congratulations from Baron von Holleben, the German Ambassador. Emperor William congratulated me upon my success with the Arion when I, as a member of the Brooklyn delegation, was received by the Emperor on September 1, 1900.

ARTHUR CLAASSEN,

Musical Director Arion.

BROOKLYN, February 20.

The judges at the Saengerfest awarded the prize jointly to the Junger Maennerchor, of Philadelphia, and Brook-

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lyn Arion, and had Mr. Claassen sent this complete statement of facts to the *Sun* no one would have criticised his letter. If Mr. Claassen wished to be known as a man of absolute fairness he would have added to that statement that the Junger Maennerchor, of Philadelphia, had voted to reject the prize because they considered the decision of the Saengerfest judges unfair.

The writer lived for ten years in Brooklyn, and she is still a nominal resident of the borough, and while she has many friends in Brooklyn and hoped that Brooklyn singers would win the Kaiser's trophy, the contest on Fourth of July morning compelled a fair minded and, she trusts, intelligent and conscientious listener to award the prize to the Junger Maennerchor of Philadelphia. Nine-tenths of the Brooklynites interviewed by the writer at the time coincided in this view, and the critics universally conceded that the Philadelphians had honestly won the prize, and not only a share in it. The determination on the part of the Philadelphians not to receive the prize is creditable to them. It was the only dignified thing to do. What high minded man or woman wants a gift about which there has been a long and bitter dispute?

If peace reigns within the ranks of the Northeastern Saengerbund, as Mr. Claassen declares, then an awful lot of lying has been published by the daily papers about the doings of the "bund." Mr. Claassen must admit that the Saengerfest was miserably managed. The only committee that emerged with some credit to its members was the music committee, and as Mr. Claassen was a member of this committee, he is entitled to a share of the credit for what did prove satisfactory and successful.

And now a final word about the prize.

The Philadelphia singers have voted not to take the prize. The trophy will be transferred to Baltimore in January, 1902, and there exhibited in some museum for eighteen months, or until the opening of the next Saengerfest in June, 1903. As stated in THE MUSICAL COURIER last week, the prize is on exhibition in the museum of the Brooklyn Institute, near Prospect Park, Brooklyn.

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If the writer sometimes criticises the management of the Brooklyn Institute concerts, she must here most heartily commend the committee on orchestral music for bringing Hans Winderstein and the Leipsic Orchestra over to Brooklyn. After the dead, dull perfection of the Boston Orchestra and the scratchy organizations heard at the Saengerbund and Arion concerts (the only orchestral concerts heard in Brooklyn this season), it was a source of great pleasure to hear an orchestra of such pronounced vigor and dominant musical spirit. Winderstein proved a conductor of first rank, a delightful, magnetic personality. With that sincerity and manliness that instantly appeal to the sympathies he completely won the audience, and it is a long time since the writer saw a Brooklyn audience so enthusiastic at a concert. While the audience assembled to greet Winderstein was large, the Academy of Music would doubtless have been crowded if the concert had been given on some other night but Saturday.

But with the Academy of Music in the throes of the vaudeville managers that was probably the only night open for the Institute managers. The German members of the music department committee are working hard to arouse the interest of the Germans of Brooklyn in music outside of their own narrow circles, and it is a pleasure to record that the audience which came to hear Winderstein and the Leipsic Philharmonic Orchestra was decidedly Teutonic in character. Over in Manhattan the indifference of the large German population to music outside of their own societies and circles is becoming something of a problem.

Winderstein's reading of the Beethoven Fifth Symphony proved a great feature and one long to be remembered. The Brooklyn *Eagle*, in its able criticism of the concert, referred as follows to Winderstein:

He is himself a conductor of thorough schooling, leads his band without a score and he shows excellent appreciation of the music.

If it were not for the memory of the Boston Symphony the whole concert would be pronounced excellent, and it is better to get such music played with such fine intelligence, albeit with occasional roughness, than to feed upon the small concerts of two or three performers upon which Brooklyn is for the most part dependent for its music. Mr. Winderstein and his band were at their best in the andante of the Beethoven Symphony, the delicate beauty of which was fully brought out.

This evening the Brooklyn Institute gives its closing chamber music concert. Arthur Whiting and the Kneisels will present a program by Mozart, Bach and Brahms.

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A presentation of "Edipus in Colonus," with musical illustrations, has been arranged by the Brooklyn Arion for Sunday, March 24, in aid of the German Hospital of Brooklyn.

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Mrs. William E. Beardsley, the pianist and teacher, will give a concert at the Pough Mansion some time in April, at which her gifted little daughter, Constance, will be the star performer. Constance made her débüt last season, not as a prodigy, explains her sensible mother, "but as an earnest little student." To prevent stage fright in later years, Mrs. Beardsley believes it wise to allow children of unusual talent to play in public once a year. It was by that beneficent plan that Friedrich Wieck trained his daughter, the wonderful Clara, who married, despite her father's opposition, the great German romanticist, Robert Schumann.

## The English Opera Failure.

215 WEST 100TH STREET.  
March 1, 1901.

Editors The Musical Courier:

I HAVE been interested in reading an article in your last number on "The Failure of the English Grand Opera Company," but I would like to express a totally different opinion from Mr. Remy's as to the reason for this failure. Like many others I hailed the giving of opera in the vernacular and at moderate prices, and patronized the Metropolitan enthusiastically. But I found almost without exception such woefully bad performances that I even gave up trying to enjoy them.

It is not that the singers were not good enough, nor that the stage setting, chorus or orchestra were bad, but it was the evident lack of rehearsal. Scarcely a performance was given that did not show a flagrant carelessness, caused entirely from want of rehearsal. I have been told by some of the singers themselves of their having gone on for a performance never having had a complete rehearsal. Surely this is absolutely inexcusable and is reason sufficient for the failure of the enterprise.

We do not need De Reszkes and Lehmanns to give us good opera. We have plenty of excellent singers, but what we do need is artistic ensemble, that will give us a unity, a completeness of performance that even the Grau opera does not begin to give, in spite of their great artists.

I am sure I am voicing the sentiments of a large number of music lovers in this complaint. Yours truly,

GERTRUDE FOSTER BROWN.

## People's Symphony Concerts.

FOLLOWING is the program arranged for the fourth concert in the People's Symphony series:

Overture, *Der Freischütz*.....Weber  
Unfinished Symphony.....Schubert  
Traumerei (string orchestra).....Schumann  
Overture, *Nocturne and Wedding March from Midsummer Night's Dream*.....Mendelssohn  
Songs by Schumann, Mendelssohn and Schubert.....Mackenzie Gordon.

The concert will be given in the large hall of Cooper Union Friday evening, March 15.

## Benefit Concert for Mrs. M. A. Newton.

THE Severn Trio, Miss Carrie Bridewell, Mrs. Rollie Borden-Low and Miss Nettie Vester, appeared in a concert in Mendelssohn Hall last Tuesday (March 5) afternoon arranged for the benefit of Mrs. Mary A. Newton. Mrs. Newton is the widow of the late Henry J. Newton, who was killed by a cable car four or five years ago. A large number of representative society and club women lent their names as patronesses for the concert.

The Severn Trio played the first movement of the Arensky Trio in D minor and Slavonic dances by Dvorák. Edmund Severn, the violinist of the trio, played two of his own compositions as violin solos—a romance and a mazurka, both showing thought and correct musicianly treatment.

Miss Bridewell sang with her rich voice the Romanza from Gounod's "Faust" and Gounod's "Spring Song," both in French. Later she sang Schumann's "Nussbaum" in German and an "Irish Lullaby" by Severn, the violinist of the afternoon. Mrs. Low sang songs by Tchaikovsky, Saint-Saëns and Massenet. Miss Vester, who is a member of the Casino company, sang Ardit's waltz song, "Parla," and a song by Mascheroni. All the accompaniments were played by Mrs. Edmund Severn, the pianist of the trio, and were played with remarkable skill and musical feeling. Very few women, or men either, for that matter, could have duplicated Mrs. Severn's valuable services for the afternoon. Several hundred dollars were probably secured for the beneficiary, as the audience was one of fair size. The following were the patronesses: Mrs. Charles H. Denison, Mrs. William Tod Helmuth, Mrs. C. B. Wilbour, Mrs. Washington A. Roebling, Mrs. A. W. Lozier, Mrs. T. St. John Gaffney, Mrs. Joseph Fairchild Knapp, Mrs. Abner C. Thomas, Mrs. Albert Smith, Mrs. Frank Fuller, Mrs. J. Woolsey Shepard, Mrs. Isaac S. Platt, Mrs. John Mildeberger, Mrs. J. Hedgen Crowell, Mrs. J. Beers Maffet, Mrs. Clark Bell, Mrs. Warren Higley, Mrs. Homer I. Ostrom, Miss Theresa Barcalow, Mrs. Ralph Trautman, Mrs. Edward Lee Young, Mrs. Margaret K. Bates, Mrs. Joseph Augustine Cozzino, Mrs. Elizabeth Akers Allen, Mrs. William Gerry Slade, Mrs. Josephine Kuhne, Mrs. William C. Demorest, Mrs. Sydney Rosenfeld, Mrs. Charles S. Jenkins and Mrs. Milton Rathbun.

## McCall Lanham's Tour.

McCALL LANHAM, an American baritone and musician, who has studied in Paris for several years, returned recently to this country. Here in New York Mr. Lanham was entertained royally by old friends, and some of these urged him to give a recital, but engagements out of town prevented this. A tour has been arranged for Lanham through Texas, his native State, by the way.

The tour will open at Austin, Lanham's old home, and the young man, who is in every way a credit to the town, will be certain of a hearty welcome. Lanham has a voice of phenomenal range and beautiful quality. His voice teacher, Sbriglia, with whom he studied in Paris, was most enthusiastic over his singing.

Besides possessing an uncommon range and quality, Lanham is an accomplished musician, and this accounts for his convincing musicianly style. The baritone is an excellent organist, his teacher having been Harry Rowe Shelley. Opera is another study pursued in Paris with considerable success. Lanham's repertory already includes ten roles.

## Miss Hirsch's Studio.

The studio of Miss Fannie Hirsch, who has just returned from England, will be at 170 East Sixty-first street, this city.

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## The Clavier Controversy.

WILLIAMSPORT, Pa.

Editors The Musical Courier:

I deem it a privilege to be permitted to refute the statements made by Dr. Henry Hanchett regarding the Clavier method, and the manner in which it is taught by Mr. Virgil and his assistants. It has been my good fortune to be under the personal instruction of Mr. Virgil, and I have made a conscientious study of the Clavier method for seven years. I am convinced that anyone making the assertion that "Clavier schools without exception make the goal technic, execution, performance, gymnastics," clearly acknowledges that he is wholly ignorant of the true underlying principles of the method. Anyone teaching this system, without good results, not only from a technical but an artistic standpoint as well, furnishes conclusive proof that the fundamental principles of the method have been overlooked.

If any teacher of this system fails to give beauty of tone and expression and artistic finish to his work, it is not the fault of Mr. Virgil or his method. We must be led to believe that it is the fault of the teacher. The Clavier method has emanated from the brain of a man of genius. We lesser mortals cannot comprehend it without a willingness to come down to the simpler things and to give a scrupulous regard to the fundamental principles as taught by Mr. Virgil.

I emphatically deny that Mr. Virgil's aim is "technic, execution, performance, gymnastics." Such a statement is utterly unjust. My experience with a number of eminent teachers with whom I have studied has convinced me that their methods lack the whole possibilities of "quality of touch, artistic expression, beauty, culture, music," while the ultimate result of Mr. Virgil's method attains the very things that he is accused of lacking.

I am certain that a course of study in strict conformity with the musical precepts of Mr. Virgil easily shows that the gain in musical culture far surpasses the results obtainable by any other method.

Why does not Dr. Hanchett obtain good results in his way of teaching the Virgil method? What is to prevent him from developing the more musical effects? Mr. Virgil proves every day the superiority of his method to any other; but then Mr. Virgil knows how to teach it. Why does Dr. Hanchett use the Virgil method if he does not approve of it? Why does he not prove the superiority of his ideas? He is certainly bringing the Clavier method into greater prominence, and in that respect he is doing a vast amount of good. MRS. W. H. FOWLER.

JANUARY 14, 1901.

Editors The Musical Courier:

DEAR SIRS—Interested as a student and teacher of the Clavier method, I would like to say that Dr. Hanchett makes a rather sweeping assertion when he states that all schools using the Clavier make quality of tone, expression, beauty and culture secondary considerations to technic, execution, performance and gymnastics.

At the Clavier Company Piano School, of which alone I am competent to speak, the predominating idea seems to me to be that of educating the fingers to express the student's best thought and emotion. And to the end that such thought and emotion may be both wise and beautiful, the usual classes in musical history, form and harmony are not only provided but placed conveniently within reach of all students. Lessons also in physical culture attest a firm belief of the Clavier method that sound bodies assist in the development of the pure reason, pure tone and pure feeling for which the director of this school unceasingly strives.

That anyone studying with Mr. Virgil will find himself in an atmosphere replete with the sayings and do-

ings of the world's great thinkers and players it is my privilege to have learned.

The way is long that leads to perfection, and in any branch of art he who shortens it should have the good wishes, not hindrance, of those going in the same direction.

It is with pleasure that I take this opportunity, no doubt with others, to express a sense of gratitude to the method, the Clavier and its inventor.

Very truly yours, BLANCHE F. WHITTAKER.

LONDON, February 18, 1901.

Editors The Musical Courier:

I have read the letters of Dr. Hanchett in your papers of December 26 and January 2 ult., and as he states that he has been a pupil of Mr. Virgil and used the Clavier for about ten years, it is a matter of surprise to me that he has not understood the underlying principles of the method better. According to Dr. Hanchett the end and aim of the Clavier method is technic only; artistic expression, beauty, culture, "music," are considerations of inferior rank. Then what is the method aiming at—what is the object of it if not to lead up to "music"?

The impression conveyed to me by Mr. Virgil as an educator is that his end and aim is the forming of the material which makes an interpretative artist, but his ideal is so high that very few who study his method ever get anywhere near it, and unhappily very few have the patience to conscientiously work and eradicate the faults of years. How is it possible to produce artistic effects with undeveloped muscles, stiff, ugly movements and uncontrolled nerves; one may as well try and cut with half a pair of scissors, and yet thousands do try and argue in their own defense that "music is the language of the emotions." True, but one cannot play an instrument with one's emotions, and until the mechanism is mechanically unconscious it is impossible to give a really free artistic reading. A good technic does not mean correct notes only, but supple conditions of the muscles, control of the nerves and an ear cultivated enough to distinguish between pure and harsh tone. This I believe to be Mr. Virgil's goal, and he is unselfishly trying to help his pupils to reach it through the only true road; that they do not all do so is no fault of the method.

Dr. Hanchett is quite right when he asserts that the fault is not "in the machine or the exercises, but entirely in wrong conceptions on the part of the teachers concerned." What a pity it is that there are so many incompetent teachers of the method, who do not teach it as Mr. Virgil intends, but give their own erroneous version! I have frequently heard people argue that technical training "kills the artistic spirit!" How can a spirit be killed? Is a fruit tree the worse for pruning and training? No; it generally produces the finest fruit. A child who has been trained in the Clavier method will certainly accomplish more in half of the time than one who has been taught in the ordinary slipshod manner, and if the playing of the child is mechanical it is the fault of the teacher, not the method. Technical and musical training can go side by side, but when advanced pupils take up the method and are obliged to undo the faults of years, naturally their playing will, for a time, be mechanical, as their main thought must at first be given to that side, and until the technic is a habit the musical rendering will be spoilt.

I think there are plenty of pupils and teachers here who will endorse my opinion, that for a sound, solid basis for real education in every sense of the word, both physically and mentally, there is nothing to compare to the Clavier method, as taught and preached by Mr. Virgil himself. He gives an artist what he wants, that is, self-control, and as a rule most artistic temperaments require a great deal of it. Some take longer to acquire it than others, lose patience and blame the method. Mr. Virgil's endeav-

or is to cultivate artists by giving them material to work with, and to anyone who has made technic such an exhaustive study as Mr. Virgil it must be a great trial to hear and see the bad technic of so many players, who might be infinitely better artists if they were not so hampered by their own shortcomings in this respect. With regard to the legato touch, which Dr. Hanchett asserts the Clavier teaches falsely, Mr. Virgil teaches the legato action as Deppe did—a simultaneous rise and fall of the finger; the touch Dr. Hanchett describes "keeping one key down till the next tone is fully sounded," a Virgil or Deppe pupil would call "portamento." Everyone who has heard Emil Sauer will admit he has a true pure legato, and his finger action is perfectly balanced, not overlapped.

## Dorothy Harvey's Engagements.

DOROTHY HARVEY was soprano soloist on February 27 at the closing event of a series of three concerts given under the auspices of the Woman's Club, of Orange, N. J. Referring to the favorable impression made by the singer on this occasion, the critic of the Orange Chronicle has written:

Mrs. Harvey has a clear, pleasing voice, of good range, remarkably even in timbre all through. She was at her best in the group of songs that closed her part in the program, the "You and I" being sung with archness and dainty delicacy. She was encored, and gave in response "Obstination," a pretty French song, by De Fontenailles.

The Journal of the same city stated that "Mrs. Harvey received a most enthusiastic reception."

This soloist has been secured for several private musicals in New York, and on March 3 the Brooklyn section of the New York Journal contained the following paragraph: "Mrs. Harvey is to sing at a number of Lenten functions in Brooklyn drawing rooms. Mrs. Harvey's delightful personality, as well as her superb voice, make her a great social favorite." In the Brooklyn columns of this issue of THE MUSICAL COURIER will be found an account of the soprano's success in that city on March 6. March 19 is the date of her appearance at one of Miss Abbott's notable Montreal recitals, under the distinguished patronage of the Governor-General and Lady Minto, who have further honored this talented vocalist by engaging her for a recital on the afternoon of March 18 at their vice-regal abode, Rideau Hall, Ottawa.

## Recital at the Broad Street Conservatory.

MISS ELLA O. MANNING, of Camden, N. J., gave a piano recital on Wednesday evening, March 6, in the concert hall of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, where she is studying under Gilbert R. Combs, the director.

The program, which was most varied, was one of exceptional interest, and included most difficult classic selections from the great tone masters, the solo work being played entirely from memory.

Miss Manning plays with incomparable facility, a sympathetic intelligence and much originality of interpretation and conception, and shows a thorough command of the instrument.

## Heathen Gregory.

HEATHE GREGORY, who sang in Washington with Heinrich Meyn at the musicale given by Senator and Mrs. Hansbrough, has been engaged for the concert which Miss Anne Leary will give at Delmonico's on April 11. Another important social engagement recently filled by Gregory was Mrs. Croker's musicale for the benefit of a local charity. At Mrs. Croker's house Gregory sang with such artists as Miss Katherin Hilke and Percy T. Hemus.

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BARITONE.



SAN FRANCISCO, March 4, 1901.

THE first recital given by the violin and piano pupils of the California Conservatory of Music took place at Sherman, Clay & Co. Hall on Monday evening. The recital was under the direction of Otto Bendix and Nathan J. Landsberger, teachers and directors of the conservatory. The program was an interesting one, and was creditably performed, showing careful training. Mrs. Landsberger was the accompanist. Some of the pupils who took part were Harry Factor, Miss Josie Coonan, Miss Lily Hansen, Stella Leszynski, Miss Lydia Reinstein, Miss Alice Toklas, Miss Clara Hirschfeld, Mrs. Inman, Mrs. S. R. Lion. Mrs. Nathan Landsberger played a harp accompaniment for Miss Leszynski.

The musicians of the second Twentieth Century Club concert were Miss Margarethe Bruntsche, substituted for Miss Millie Flynn; Harry Samuels; Herman Genso, under whose direction the concert was given; Arthur Weiss, the Harmonie Double Male Quartet, and Miss Theresa Ehrman, accompanist.

Next Thursday the Musicians' Club will give an evening of chamber music in Sherman-Clay Hall. The program arranged is an interesting one. Besides songs by Mrs. Birmingham, the Clarinet Quintet by Mozart, Rubinstein's B flat major Trio ("Troisième" Trio), a flute sonata by Händel and an andante for the flute by Frederick the Great will be performed. The selections for the flute have never been heard here and the quintet not for years. Admission to these concerts is by invitation.

The music of "Crossing the Bar," which was composed by Dr. H. J. Stewart for the San Francisco Elks' memorial services in 1892, was on the special program given at Trinity Church Sunday week.

The Children's Club, under Mme. Ellen Coursen Roeckel's direction, gave its regular musicale on Saturday last, at the home of Mrs. John J. Mahoney, at the corner of Fulton and Scott streets, before a large number of invited guests. The little girls and boys range in age from five years to thirteen. The program was given by Jerry Mahoney, Gertrude Caldwell, Richard Mahoney, Maria Roeckel, Jerry O'Connor, Fannie Whitaker, Elena May O'Connor, Harry Maurer, Edith Fleming, Mario Roeckel and Romana Mulqueen.

At the California Club on Tuesday afternoon, a musical program illustrative of music by French composers was

given. This club is one of the most prominent in the city, and there is always a large attendance upon both social and business meetings. Three young ladies sang, one of them being Miss Doane, a pupil of Mrs. Marriner Campbell. Miss Ada Clements played a piano number.

To-morrow evening there will be given a concert at Sherman, Clay & Co. Hall by the pupils of H. B. Pasmore. Miss Zuellette Gerry, Wallace A. Sabin, Mary, Susan and Dorothy Pasmore will assist. The program is well arranged and of a length that should prevent encores.

Mrs. Mary Fairweather is giving a strictly private series of six lectures on Wagnerian subjects at the Auditorium of the Sorisos Club rooms. Three lectures on "Tristan and Isolde" and three on "Parsifal" complete the course, which commenced on February 28.

Mrs. Florence Jenckes, who has recently located in this city, was the guest of honor at a reception given by Dr. Alice Gott and Mrs. Emmons last Tuesday. Mrs. Jenckes was heard in several songs, the accompaniments being played by Fred Maurer.

Previous to the departure of Mlle. Trebelli Dolores for Australia on a trip around the world, Mr. and Mrs. Xavier Roikler gave a reception in her honor at their residence of Friday evening, February 22. A musical program was contributed by the Misses Simon, Pohlman, Freda Ohlandt, Lena Rehfisch and M. A. Fritsch. Mlle. Trebelli also sang a number of songs.

#### S. G. Pratt's Musicale.

M. AND MRS. S. G. PRATT recently entertained at their residence in West Eighty-sixth street a large number of their friends and pupils. Aside from the social pleasures of the evening a feast of music and readings was prepared in which the Rev. W. S. Crowe, Prof. E. B. Southwick, Master Thibault and the host and hostess participated.

Dr. Crowe gave an excerpt from one of his celebrated Shakespeare lectures, relating in a scholarly and humorous vein his visit to Macbeth's Castle last summer. Mr. Southwick, the distinguished naturalist, gave a fifteen minute talk on "Apple Blossoms," illustrated by stereopticon views of his own making which delighted everyone.

Mr. and Mrs. Pratt played Schumann's beautiful Andante and variations for two pianos in a masterly and

charming manner, and closed with Mr. Pratt's second grand Polonaise for orchestra and piano, Mrs. Pratt taking the orchestral part at a second piano. This brilliant and spirited new work was performed by the composer and his wife with a dash and power, as well as tenderness of touch.

Master Ernest L. Thibault, the holder of the William Childs, Jr., free scholarship, again gave evidence of his rapid progress under Mr. Pratt's tutelage and excited wonderment and admiration in Beethoven's Sonata, op. 2, No. 3; Chopin's difficult Study, op. 10, No. 11, and the Nocturne in D flat, as also the Liszt Rhapsody, No. 6. This boy is an earnest and modest worker of extraordinary talent, whose development will be followed with interest by all who heard him on this delightful occasion. Among those present were many well-known people of the intellectual circle of the west side, including Mr. and Mrs. Clarence Burns, Prof. Carl W. Volney and wife, Mr. and Mrs. John D. Champlin, Jr., E. K. Rossiter and wife, Mrs. Grace B. Tinker, Wm. C. Davis, Mr. and Mrs. Herbert Jerome Davis, John Lloyd Thomas, wife and daughter, Mr. and Mrs. Wm. Childs, Jr., Dr. and Mrs. Wright, Louis Anin Ames, Mr. and Mrs. Solon M. Palmer and Miss Beatrice Brower.

#### Kreisler Lionized in Boston.

Fritz Kreisler, the Austrian violinist, whose appearances this season have resulted in an almost phenomenal success, has completely captured the Boston music lovers. Thus far this season Kreisler has given five recitals, the audience increasing with every appearance until at the last two it was necessary to turn people away from the box office. A great compliment was paid Kreisler on Monday last. An invitation was extended to him by the violin scholars of the New England Conservatory of Music, which number over 800, to give a recital before the class. The invitation was signed by every member, and a committee was delegated to wait upon him and escort him to the conservatory. They arrived at the Brunswick Hotel, where Kreisler was staying, with a carriage, completely covered with cut flowers and decorated with ribbons representing the colors of the United States and of Austria.

The ride to the conservatory was like that of the triumphant return of a great hero to his native town. For one block, before arriving at the conservatory, the students were lined on each side of the street, and as the carriage passed between them they greeted Kreisler with cheers until his carriage stopped at the entrance to the conservatory. After his recital, he played thirty-five compositions, from the classical to the most modern school, Kreisler was kept busy for two hours writing his autograph for the students. Kreisler is still to give two more violin recitals in Boston, making a total of seven, which is a record never before known in any country. He will remain here until the early part of May, playing in the meantime in a number of musical festival concerts.

A large audience attended the last monthly recital at the South Jersey Institute at Bridgeton, N. J. Among the pupils who played and sung were: Miss Alice Elwell, Miss Helen Brockson, Miss Jennie B. Kirby, George W. Cheesman, W. C. Ingalls, Jr., Miss Lillian Ottinger, Miss Jessie Carman, Mrs. J. D. McNab, Clara Lummis, Miss Bertha Parker, Ellis Chapman, Alma Baker, Jessie Carman and Lotta Shoemaker.

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FRANKLINSTRASSE 20, DRESDEN, February 22, 1901.

**A**OZART'S "Figaro" was well presented the other night in the Court Opera House. Restudied and restaged with care, the old work under Von Schuch's direction impressed the audience almost as a novelty. Delightfully worked out in every detail, full of ease, grace, simplicity and infinite charm, it took its audience along immediately. This was all the more welcome as the Mozart representations—trusted chiefly to the care of some of Von Schuch's substitutes—have been rather neglected of late.

Among the soloists the best was Minnie Nast as Cherubin, who impersonated the most charming Mozartian figure imaginable. Her introductory aria had to be repeated at once, and during the whole evening she was the object of general and sincere admiration. Fräulein Nast is magnetic, and her grace is captivating. Wittich, Scheidemantel, Nebuschka, Abendroth, Chavanne, &c., as representatives of the other roles, have been mentioned in their parts on previous occasions.

The representation reflects great credit upon the present opera management under its artistic intendant, Count Seebach, whose laudable effort in bringing Mozart to the fore was duly acknowledged by the entire press. The house was sold out and enthusiasm ran high.

Two young débutantes, Misses Gertrude Dobyns, pianist, and Henrica Jones, violinist, concertized here successfully. The former, being the more gifted, possesses sentiment and breadth of style, her artistic repose, as displayed in Chopin and Beethoven, being a rare quality in one so young. The Liszt selections lacked brilliancy, power and swing, but I doubt not that further study will redeem these shortcomings, for Miss Dobyns is a talented musician. She received a careful musical education in America (Shelbina, Mo.); she later studied in Berlin, and has now entered upon her third year in Europe as a pupil of Bertrand Roth, of Dresden.

Miss Jones' reading of Bach's "Ciaconna" and Saint-Saëns' Rondo were results of ardent work, which, added to her fine interpretation of the Kreutzer Sonata Variations, did her talent justice. Miss Jones, who studied at the College of Music at Manchester, England, is a pupil of Ad. Brodsky. Both artists received encouraging criticisms in the daily papers.

Frederic Lamond's two Klavier Abende came off with glory. As an exponent of Beethoven, whose works filled both nights, he is, in my opinion, the true successor of Hans von Bülow.

The Russian musicians Siloti and Wierbilowicz, in their two subscription soirées, took us along to the land of the "steppes," where unruly rhythmical freedom reigns

in the dominions of music. Their first evening was devoted to chamber music—R. Strauss, op. 6; Chopin, Beethoven. In the second concert they appeared as soloists, and what good soloists they were! Slavic temperament never fails to carry us along, even at the expense of "too much of it," as was experienced, for instance, in Siloti's reading of Chopin's Ballade, op. 47, which he began so beautifully but closed up at such a breakneck speed that it marred his great talent. Otherwise his playing is marked with ease, intelligence and power.

The 'cellist Wierbilowicz is an exceptionally interesting artist, who took his audience by storm. Great praise was bestowed on his admirable playing, replete with emotion and temperament. Bach, Cui, Van Goens were his numbers, to which he added several encores. There are life, impulse and intelligence about the Slavs that make them very attractive.

A young violinist, Hans Neumann, in a concert of his own, introduced Reinhold Becker's new Violin Concerto, op. 100. The composition, dedicated to Johannes Lauterbach, was favorably judged upon by all our critics, and the composer, who directed in person, received ovations. To me the work seemed too long.

Two days later Elsa Ruegger, as soloist of the Royal Symphony concert, scored a big success. Her fine tone, musical conception, her charming looks and thorough artistic execution are well known in America.

She performed soli from Saint-Saëns' "Le Cygne"—a very fine composition for the display of the poetry of her interpretation and technical virtuosity—and Popper's "Springbrunnen." Instead of d'Albert's new concerto, which the artist intended to introduce here, she played that of Haydn, with the accompaniment of the Royal Orchestra, under Hagen's direction. Intense applause forced Miss Ruegger to grant several encores. On account of limited space Weingartner's new symphony under Schuch's lead and Massenet's ballet music, as forming the rest of the selections, must be considered later.

A recent publication of opera librettos from both new and old works, richly illustrated with musical quotations—edited by H. Seemann's successors of Leipzig—has met with well deserved attention here. Among the collaborators of the edition may be mentioned Buithaupt, Pfohl, Merian, Hartmann, Max Chop, O. Nodnagel and others. The operas reviewed by Hartmann impressed me as specially interesting proofs on popular writing, thoroughly void of tediousness and marked with that easy flow of style which forms the feature of his literary productions in general. Thus far the author has assisted with the publications of Bizet's "Pearl Fishers," Gramman's "Andreasfest" and "Neutraler Boden," "Ratbold" by Reinhold Becker and "Dürer in Venice," by Baussnern. Through Hartmann's brilliantly written exposé, the last mentioned new opera attained popularity from its first production on the stage. Further librettos in this edition, such as Smetana's "Bartered Bride," Verdi's "Falstaff," &c., are in preparation and will be published in rapid succession. Considering that each book costs only 50 pf. (12½ cents), this collection forms a valuable improvement on previous similar publications. It is deserving of wide circulation.

Crescenzo Buongiorno, for many years a resident of Dresden, has had success with his latest operatic work, "Il cuor delle fanciulle" ("Das Mädchenherz"), which was brought out first at the Court Opera of Cassel, February 16. The criticisms speak highly in favor of the composer's strong talent, his rich, melodic invention, his humor and of the accents of passion, pathos and deep sentiment

prevailing in his work. As to the idiomatic and poetic characteristics of Illica's effective libretto they have been beautifully rendered into German by Ludwig Hartmann, whose sketch of the plot was given some time ago in the columns of this journal, THE MUSICAL COURIER (No. 8, August 22), thus having been the first paper to consider Buongiorno's noteworthy opus. Strange to say the German production in Cassel preceded any presentation in Italy, where it most likely will be brought out before long.

A. INGMAN.

## Margulies Chamber Music Matinees.

**T**HE series of chamber music concerts given by Miss Adele Margulies at Mrs. Thurber's residence were closed last Wednesday afternoon with a program devoted to Beethoven, Schubert and Arensky, or representing the classic, the romantic and extremely modern periods. Miss Margulies has few superiors as a chamber music pianist, and associated with such artists as Leopold Lichtenberg and Leo Schulz, she succeeded in making the four matinees very interesting to the hundred-odd subscribers. Next year Miss Margulies will give an evening series of concerts, and no doubt larger audiences will attend. Even the woman of leisure has discovered that she enjoys a concert more when her husband or some other agreeable man is her escort, and as busy men cannot go in the daytime, the fashion for morning and afternoon musical functions is declining.

The program last Wednesday included the Beethoven piano and violin Sonata in F major, the Schubert "Rondeau Brillante," for piano and violin, and the Arensky Trio in D minor for piano, violin and 'cello. Throughout the playing was thoroughly musical; the Beethoven work noble, the Schubert brilliant and the Arensky ardent and tragic, and each was intelligently interpreted. Again Miss Margulies revealed a touch beautiful and sympathetic, and it is these qualities which distinguish the "Margulies pupils" who have played in public this season.

## May Music Festivals in Des Moines.

**A**NUMBER of progressive musicians in Des Moines, Ia., are discussing the advisability of holding annual May festivals in the Auditorium. This proposition is meeting with general favor, and the following committee has been appointed: Dr. Bartlett, Arthur Heft, Frederic Howard, Norman Jacobs and C. M. Keeler. For the present year it is planned to hold three entertainments, two evening performances and one matinee. At the first event it is probable that "Samson and Delilah" will be sung, and "The Damnation of Faust" at the second. Bruch's "Fair Ellen" may also be given. It has been suggested that the Chicago Symphony Orchestra and several prominent Chicago soloists be engaged for the occasion. The design is that the May festival shall be better than any previous musical undertaking in Des Moines.

## Mollenhauer Conservatory.

The musicale given by the students of the Mollenhauer Conservatory of Music last Tuesday evening was a distinct success.

Miss Sadie Davidson, contralto; Miss Jennie Fraser and Miss Florence Duncan, sopranos, pupils of Joseph B. Zellman, sang very well. Miss Davidson, whose first appearance it was, was obliged to respond to several encores.

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## A Sensational Début.

### How an American Singer Triumphed in Italy.

**S**HE is a young American soprano, this operatic heroine. Her name is Harriet Goddard, though in Italy they call her Enrichetta Goddard. Arthur J. Hubbard, of Boston, and Vicenzo Vannini, the Italian maestro, have been her instructors.

Early this season Miss Goddard was ready to make her first public appearance, and flattering offers came to her from Messina, Sicily, and from Italian cities, including Asti, Monza, Venice and Modena. In favor of the last named place she decided, and there, on February 5, 1901, made a triumphant début as Elsa in "Lohengrin."

Trying circumstances confronted the soprano. These, the performance and the ovation are best described in the following paragraphs taken from a personal letter written on February 8 by one who attended the event:

"At 8:10 the orchestra commenced the beautiful prelude, and in about thirty minutes Harriet Goddard made her appearance. She looked very beautiful. The audience was nerved up to a high pitch of excitement. The direction of the theatre, due to the influence of the maestro of orchestra, had refused to allow her to appear, and the managers were compelled to let her sing after they had been sued. Now came the critical time. Would she be vindicated by the public? Her first song was applauded in the middle, the entire audience breaking forth in joyous encouragement, and she was very kindly treated all the way through the first act, and called before the curtain twice, she and the tenor appearing. Score 1 for Enrichetta Goddard.

"The second act opened with the people feeling in a more critical mood, for it was noticeable that the house was inclined to encourage and help her in the first act. However, applause was frequent, and 'brava,' 'brava' was heard several times. The 'Balcony Song' was applauded before she finished, materially spoiling the effect—the duet, with Ortruda, was well done, and received with applause. At the end of the act she was called before the curtain. Score 2.

"In the third act, 'bis' or encore was demanded by the audience after she sang 'Ardo per te,' but the director of orchestra refused to grant it, and the duet between Elsa and Lohengrin continued, and was received with applause. The curtain fell. There was an attempt to hiss before any applause began. An element in the house antagonistic to Miss Goddard was noticeable. This aroused the public, and a burst of applause followed, which smothered the other voices completely. In the meantime, quite another scene, fully as exciting, was going on behind the curtain. The tenor refused to come out of his dressing room, so Elsa was left alone, and she couldn't appear without Lohengrin, although the applause was for her. The manager of the theatre called the tenor every conceivable name under the sun, until finally he consented to appear. The audience was almost ready to rebel, and if another moment had elapsed the applause would have been turned to hisses. This was a narrow escape, and the tenor was deliberate in his attempt to injure the soprano. It was due to the manager that she was saved. Score 3.

"The fourth act was Lohengrin's, and passed without anything especially interesting.

"So closed the eventful night, and eventful it was. The papers call it a battle in which Enrichetta came off victorious. All the odds were against her, but she had a most righteous judge in the public. Think of the circumstances and conditions surrounding her in this battle. Against her were the directors of the theatre, the maestro of the orchestra, the actors, one of the managers; also she had been sick for two days before the contest—she was a foreigner, and an American at that. Yet in the face of all these odds she entered the arena and won from the start. She planned her battle with skill and foresight. She foresaw that it would not do to put too much action into her interpretation, so gave the public a sweet, modest Elsa, with now and then a touch of fire and color which revealed the true artist. The public immediately was won, and remained with her to the end of the opera. Her voice was superb, the quality exquisite, and the carrying power equal to the demands of the theatre. Not a mistake did she make, and the only criticism that has been made was in the line of uncertainty of action. This was mostly due to the fact that she was not allowed a rehearsal, so she had to plan on the moment what action was necessary. It was a marvelous feat—one to be recorded and spread in print from East to West and North to South in the United States."

**How an American Girl Won Her First Victory Before an Italian Audience.**

The correspondent adds:

"Miss Goddard has received a beautiful banner, with coat of arms of city of Modena, and 'Teatro Municipale, February 5,' hand painted thereon, presented by a count. A sonnet has been composed in her honor, and she has received a note of congratulation from another count. Yesterday afternoon she gave audience to a count,

a marquis and a signore, all of whom were enthusiastic in their praises. The lawyer also came, and expressed his satisfaction at the outcome."

The following article, which appeared on February 6 in *Il Panaro*, a Modena journal, is a literal translation of the criticism of Miss Harriet Goddard's début:

#### ART AND ARTISTS.

It has been observed many times in these columns that in performances which offer to the public extraordinary interest this blessed Signor Modenese Public is accustomed to become strangely nervous; and the signs of nervous agitation were not wanting last evening at the performance of "Lohengrin" at the Municipale, which must seem very flattering to Signorina Enrichetta Goddard, for it is equivalent to saying that her début had awakened great interest in the city. The expectation for the new Elsa was without doubt most lively, and has been manifested since her first appearance in Modena, for her beauty made a profound impression from the beginning.

It is probable that the lovely artist did not realize that she must give battle to the public from the first recitative, but in effect it was so. In fact, the tension of the audience was so lively, from the opening of the opera, that her very first and unimportant phrases, given by the Goddard with grace and perfect intonation, provoked the warmest and most spontaneous applause. In the first act the Cav. Mannucci (Lohengrin) brought forth a lively applause to "Elsa Io t'amo," and the famous and exceedingly difficult quartet, for solo voices, was perfectly sung. The public appreciated, in this piece, the exceptional adaptability of the Goddard for the part of Elsa, and at the end of the act signified, with great applause, its approbation and enjoyment.

In the second act, at the "Aurette Gentili," the public was ready for judgment, and perhaps the warmth of the applause of the first act had whetted and sharpened the attention. La Signorina Goddard, however, succeeded in withstanding this test, and in many points truly pleased the most critical. In others, however, a slight uncertainty was noticeable, and here began some signs of contrasted manifestations of the public. All this was, however, vanquished in the following duet, in which the Signorina Goddard showed herself worthy of the splendid Ortrud of the most talented Signorina Lucacewka.

At the love duet, in the third act, the decisive moment of the battle, the Goddard, in spite of the natural apprehension which she must have felt, was always correct, sometimes warm, and phrased sympathetically.

The contrasted ideas of the public, however, remained, and in fact, at the fall of the curtain were heard here and there murmurs of disapproval, which were soon justly drowned by the warmest applause and expressions of lively approval. There were many calls for "bis" (encore), which was not conceded. La Signorina Goddard and the Cav. Mannucci had here another tumultuous call to the proscenium.

At the beginning of the fourth act was manifested the key to the unequal humors of the public. In fact, at the beginning of the entr'acte was heard an ironical cry, "Brava la Direzione teatrale," which was followed by sonorous whistling. The Goddard must have heaved a great sigh of satisfaction. She certainly had good reason for doing so. The applause was assuredly for her, and the hostility was entirely for the "Direzione teatrale"; and, by our faith, there was no injustice in that.

Lohengrin, in the last act, received well merited applause.

To sum up, the impressions of the public is not as difficult as it might seem. The Goddard succeeded in a manner which is most rare in a débutante. It is true that in a débutante it is an impossibility to entirely conceal the natural nervousness and embarrassment of the position, and in her case, being a native of a country whose customs are so different from her thoughtless and vivacious ways, the difficulty is even greater; but nothing can belittle the value of the indisputable beauties of the voice of the Goddard. It is warm, of great extension and carrying power, of a most pleasing quality, and undoubtedly of a flexibility which the Italian "bel canto" demands. She must be praised for her demonstration of perfect mastery of the musical part, perfection of detail, as well as expression.

All in all, our opinion is in perfect accord with that of the public. The Signorina Goddard has the means and the intuition to render her a great favorite with the Italian public.

#### Another Account.

A special Modena correspondent of the *Italian Gazette*, of Florence, contributes to that paper's issue of February 16, the ensuing account of this young American soprano's first operatic success:

"The excitement was intense when Elsa made her first entrance in answer to the summons of the King. She was gowned faultlessly and presented a beautiful picture—sweet, modest, tall, graceful and dignified, an ideal Elsa. A wave of admiration swept over the theatre and many exclamations of 'Bella!' were heard. Spontaneous applause burst forth from the entire audience during an interval in her first song, showing that the people appreciate

the matchless purity and sympathetic quality in Miss Goddard's voice. Her interpretation of Elsa's dream was correct and artistic. In the difficult quintet and chorus at the end of the first act her high notes were clear, strong, clean cut and perfectly true to the key. As a reward for such excellent work two curtain calls were given.

In the second act the aria "Aurette gentili," on the balcony, was rendered with fine effect, a peculiar sweet and liquid quality marking every note in this beautiful song. Miss Goddard was warmly applauded and cries of 'Brava! Brava!' were heard. In the duet with Ortruda one had an opportunity to contrast the work of an American débutante with that of a well-known and popular artist of the Italian stage, and to compare the fresh buoyancy and spirit of Elsa's notes with a certain harshness in Ortruda's high tones. In the wedding scene Miss Goddard was one of the most beautiful women I have ever seen on the stage and in every movement there was such a sweetness and dignity and grace of manner that she is rightly entitled to be called a queen in *opéra*. In the reproof of Ortruda for her perfidy, one saw that dramatic quality which is so prized by all Italians. Again the audience demanded that Elsa respond to a curtain call, and she was greeted with 'Brava!'

"In the third act Miss Goddard received tumultuous applause and 'Brava! Bis! Bis!' for her excellent interpretation of the familiar aria, 'Ardo per te,' but she stood helpless as the maestro of the orchestra refused to allow an encore. In the duet with Lohengrin she was especially bewitching in her endeavor to persuade him to reveal his identity and her dramatic power was clearly shown when the climax was reached with the demand that at the cost of life she would know who he was.

"As soon as the curtain fell it was noticeable that the opposition wished to be heard, but it was immediately overpowered by the generous applause which followed. 'Brava! Bene! Bis!' continued until the audience became defiant in its desire to be satisfied with the appearance of Elsa. The gallery gods were shouting and screaming—the most aristocratic people in the city were standing in their boxes, vigorously applauding and crying, 'Brava!'

All was a Babel! Another more dangerous enemy had arisen in the tenor, who refused to leave his dressing room until the impresario compelled him to appear with Elsa before the curtain. This was a most critical time, for in another moment the audience would have shown its anger in no uncertain manner, and Miss Goddard has the impreario to thank for this narrow escape.

"Just before the orchestra began the prelude to the last scene, the maestro of the orchestra and the directors of the theatre received a taste of the public's wrath. 'Down with the maestro! Down with the directors!' cried the people. Then followed much hissing and whistling. With the last scene Miss Goddard's début came to an end.

"Between the acts a most interesting and exciting reception was accorded Elsa behind the scenes. Members of the chorus crowded about Elsa, crying 'Brava! Signorina!' some of the gray haired men taking her by the hands in a most touching and reverential manner, and they all asked the privilege of serenading her after the performance. And in the midst of all this din was the impreario, perched on the discarded throne of the king, shouting 'Brava! Before the curtain!' So there was an ovation behind as well as before the footlights.

"Such was the judgment of the Modenese public in an exceptional and notable début, and to-day this American feels that she has been vindicated. What seemed like a deliberate attempt to prevent Miss Goddard from being heard has been thwarted and justice has been done. Let us join with the public in crying: 'Brava! Bene! Bis! Americana!'

Dr. C. P. Stimpson, for some years tenor soloist of St. Paul's Church, Troy, N. Y., is now a resident of New York city.

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# Musical . . . People.

Leo Stern, the 'cellist, appeared at a recent concert given at Alton, Ill.

Miss Neenah Lapey gave a song recital on March 1 at the Chapter House, Buffalo, N. Y.

Clarence B. Shirley, tenor, sang at the symphony concert given at Bangor (Me.), February 25.

Miss Clara Sexton, a Springfield (Mass.) singer, has made a successful début at Florence, Italy.

Mrs. Morris Black, the contralto, gave a song recital at Harmony Hall, New Haven, February 27.

William R. Chapman will direct the concert to be given at Oldtown, Me., on the evening of March 20.

The Misses Nellie Mayer and Ninah Price are studying the violin with Professor Kindig, of Burlington, Ia.

Miss Unni Lund, professor of vocal music at Syracuse (N. Y.) University, has returned from an extended European tour.

Mrs. Joseph Reynolds, a Memphis, Tenn., pianist, accompanied by her husband, is a guest at the Grunewald Hotel, New Orleans, La.

Miss Katherine Durfee, who recently returned from her studies in Paris, will give a song recital at Grand Rapids, Mich., March 19.

Under the direction of Frank Richards, a series of six popular Sunday night concerts are to be given at the Convention Hall, Kansas City, Mo.

Miss Grace E. Wood, soprano, and Miss Blanche McQuaid, pianist, were the soloists at the last concert of the Pittsfield (Mass.) Symphony Society.

Organ recitals will be given Thursdays during Lent at the Church of St. John the Evangelist, St. Paul, Minn., by the organist, George H. Fairclough.

Frank G. Rohner, the organist of the Dubuque (Ia.) Cathedral, gave a piano recital at the Dubuque Bank and Insurance Hall on the evening of February 26.

Miss Eleanor Funk and Miss Edith McMillan, piano pupils of Miss Ella Richards, gave a Chopin recital at Mozart Hall, St. Paul, Minn., on Friday, March 1.

A large audience assembled at the Confederate Home College, at Charleston, S. C., enjoyed the song recital given there by Miss Marie DuBois Seabrook, soprano.

Edward Brigham, a New York basso, gave a recital February 26 at Wheeling, W. Va., under the auspices of the Alumnae Association of Mount de Chantal Seminary.

Mrs. C. C. Huntington, of Memphis, Tenn., recently gave a large musical in honor of her daughter, Miss Nell Huntington, and Miss Flora Oliver, of Holly Springs, Tenn.

Hans Bruening, Arthur Daniells and Miss Elsa Dernohl, members of the faculty of the Wisconsin College of Music, gave a concert recently at Mozart Hall, Milwaukee, Wis.

The Lotus Quartet, of Lewiston, Me., assisted by Mr. and Mrs. Harry Raymond Pierce, gave a concert at the new opera house, Lisbon Falls, Me., Wednesday evening, February 27.

Albert Lockwood, pianist, and Bernhard Sturm, violinist, gave a recital a fortnight ago at the Toledo (Ohio)

Auditorium. Miss Virginia M. Fisk accompanied for the violinist.

The pupils of Robert G. Weigester gave a recital on February 21 in the music rooms of D. S. Andrus & Co.'s music store, corner of Baldwin and Carroll streets, Elmhira, N. Y.

Thomas Swann Collis, who studied with Carl Faelten, of Boston, and Richard Burmeister, of New York, has located in Columbus, Ohio, where it is expected he will teach and play the organ in some church.

Miss Bertha J. Chace and her pupils gave their February recital at Odd Fellows Hall, Taunton, Mass. Among the piano pupils who played were Edith Cook, Erford Potter, Harold Mammett and Ruth Ripley.

The Ithaca Conservatory of Music Company, including Charlotte Robbins, pianist, and James Kerchanthal, violinist, will give a concert to-night (March 13) at the Plantsville (Conn.) Congregational Church.

Miss Margaret Hall, a contralto from St. Paul, Minn., is studying at the Drake Institute, Des Moines, Ia. Miss Marie Hartsinck, a St. Paul musician, sailed for Germany March 1. Miss Hartsinck goes abroad to study.

Lewis Williams, a baritone singer, gave a song recital on March 1 at the Carroll Club Auditorium, Wheeling, W. Va. The Luigi Kunits String Quartet, of Pittsburgh, Pa., has also been engaged for a concert at the Auditorium.

Mrs. George A. Griggs, an excellent amateur musician of Butte, Mont., gave a musical at her home several weeks ago. Mrs. Griggs possesses a sympathetic mezzo soprano voice, and she was assisted by several other local musicians at the musical.

Miss Harriet Wenberg has been engaged as the soprano soloist in the choir of the Unitarian church at Moline, Ill. The other members of the quartet are Miss Hattie Poole, contralto; Morris Wheelock, tenor, and Ray Anderson, basso.

The second concert in a series of four was given February 27 at the First Congregational Church, Meriden, Connecticut. Walter P. Stanley, organist; Mrs. Susan Lord Brandegee, cellist; T. H. Montgomery, basso, were the artists who participated.

Musical people at Lynn (Mass.) enjoyed the concert given at Oxford Hall in that city by Miss Charlotte Moore Vennard, the singer, assisted by Heinrich Schuecker, the harpist of the Boston Symphony Orchestra, and Mrs. Gustavus Attwill, pianist.

The violin pupils at Potter College, Bowling Green, Ky., gave a recital last month, when the following participated: Rachel Settle, Ethel Cullen, Master Morris Guttmann, Clara Vogel, Jessie Porter, Mary Willis, Alexander Glascock, Nora Maier and Kate Cooke.

Mrs. Helen Friend-Robinson gave a song recital in Unitarian Hall, Highland avenue, Somerville (Mass.), on February 27. The soprano was assisted by Mrs. Jessie Downer-Eaton, pianist; Louis Eaton, violinist, and Arthur Hadley, cellist.

Charles Coonradt, a Troy (N. Y.) musician, has been engaged as organist of the First Presbyterian Church of his city to succeed C. Fred Cluett. The choir to sing under Mr. Coonradt's direction includes Thomas Impett, tenor; John N. Edwards, baritone; Mrs. Catharine Sylvestter, soprano, and Miss Jennie Burt, contralto.

The choir of the Ash Grove M. E. Church, Albany, is composed as follows: Sopranos, Miss M. Bloom, Mrs. J. Hoffman, Miss S. Swaney, Miss C. Anderson, Miss V. McCulloch, Miss C. Bloom; altos, Miss E. C. Eckstine, Mrs. R. Chase, Miss L. Strevell, Miss J. Siler, Miss C. Frazier; tenors, W. Palmer, W. Griffith, P. Heller, W. Goebel; bassos, L. Russell, J. Hoffman, R. Chase, A.

DuBois; organist, E. D. Nestell; choirmaster, W. J. Van Wormer; soloist, Miss M. Scholz.

The members of the choir of the First Presbyterian Church, Orange, N. J., who have renewed contracts for another year are: Mrs. William McClelland, soprano; George J. Kirwan, tenor; Richard B. Overstreet, bass, and Giuseppe Dinelli, organist.

Thursday evening, February 28, William Humiston gave an organ recital at Trinity Congregational Church, East Orange, N. J. Miss Mary E. Billings, soprano, assisted. Mr. Humiston, by the way, has been elected counsel to the American Guild of Organists.

Miss Roberta Seawell, of Nashville (Tenn.), will give a series of Lenten recitals at her studio in the Vauxhall. At these Miss Seawell will introduce a number of her advanced pupils, among them Mrs. Guy McCollum, the Misses Allen, Sindery, Fall, Britt, Black and Jamison.

The following pupils participated at the last piano recital at the Mary Baldwin Seminary, Staunton, Pa.; Inez Ricker, Estelle Ricker, Fannie Royster, Emmie Jones, Aldine Howell, Grace Kemper, Mary Robertson, Alice Kelly, Evelyn Chase, Jane Stephenson, Adele Cayce and Edna Holland.

"German Opera" was the topic discussed at the last meeting of the music department of the Kansas City (Mo.) Athenaeum. The following contributed papers: Mrs. Frank Congleton, Mrs. O. W. Butt, Mrs. William Lewis, Mrs. W. S. Wheeler, Mrs. George H. Forsee and Mrs. George W. Herbold.

Mrs. Winifred M. Ross, of Galesburg, Ill., gave a recital at her home February 19. She was assisted by the following pupils: Lillian Stephens, Hazel Fitch, Helen Ross, Eugenie Trask, Marie Seacord, Franz Melberg, Faith Hague, Leonora Hague, Mabel Walberg, Pearl Burke and Lydia Cummings.

Mrs. Elizabeth Clifford Williams, of Georgia, sang a program of fifteen songs at a recent recital given in the Hoerner studio at Binghamton, N. Y. Mrs. Williams' voice is a high, light soprano. Mrs. Emma Willard Ely played the piano accompaniments, and piano solos were contributed by Mrs. C. C. Taylor.

Henry Leonard Vibbard announces two free organ recitals at the Park Presbyterian Church, Syracuse, N. Y., Monday evenings, March 18 and April 1. The soloists at the first will be Miss Lulu Isabelle Marsh, soprano, and J. Barnes Wells, tenor. Miss Laura Cowan, soprano, and Bertrand Bedell, baritone, will assist at the second.

A pupils' recital was given at the Klindworth Conservatory of Music, at Atlanta, Ga., on February 22. The following young musicians participated: Miss Gertrude Newelt, James Ragan, Miss Marie Evans, Miss Adele Turner, Miss Nellie Moore, Miss Henrietta Smith, Miss Sadie Almand, Miss Rae Sponcer, Mrs. Ripley, Mrs. Carter and the Rev. C. B. Wilmer.

The pupils of Miss Florence A. Nickerson, assisted by Miss Glenn Priest, violinist, and Miss Ella Sargeant, accompanist, gave a piano recital at 522 Main street, Malden, Mass. Those participating included Edith Ricker, Fred Swain, Marguerite Drescher, Edith Ricker, Miss Nickerson, Ethel Cochrane, Hattie M. Arnold, Beth Simpson, Grace Wellington, Alice C. Marshall.

The twenty-eighth recital of the Kimball School of Music was held in Kimball Music Hall, Waterbury, Conn. An interesting program was interpreted by the following: Ilione Warner, Ruth Thoms, Alta Munn, Miss Willetts, Pasquale Tallarico, Miss McNamara, Mrs. Kimball, Miss Daisy Brant, Signor Francesco, Michele Tallarico, Lucy Leising, Bessie Pierce, Miss Bacon, Mr. Dahne, George Warner, Miss Pierce and Miss Brzezinski.

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## Recitals by Bloomfield-Zeisler.

The Great Artist Plays at Erie, Pa.; Worcester, Mass., and Indianapolis, Ind.

**A**LUCKY star pursues Fannie Bloomfield-Zeisler. The critics of three more cities rise up and proclaim her an artist of the first rank. The following criticisms are from the daily papers of Erie, Pa.; Worcester, Mass., and Indianapolis, Ind.:

Erie seldom has the opportunity of listening to such a noted artist as Mrs. Fannie Bloomfield-Zeisler, who gave a recital last evening. The auditorium was well filled and in the audience Erie musical talent was well represented. From the time Mrs. Zeisler struck the first note the audience seemed to feel the inspiration that such an artist never fails to impart, and she had the individual attention of the hearers to the end. At the close of the program, as printed, they refused to go, even though the hour was late, and Mrs. Zeisler graciously took her place at the piano again. The concert throughout was the best ever given in Erie, and local audiences never before gave such hearty applause.—*Daily Times*, Erie, Pa.

An audience of several hundred persons greeted Mrs. Fannie Bloomfield-Zeisler at St. Paul's Parish House last evening on the occasion of her recital, which was given for the benefit of the Girls' Choir fund. Mrs. Zeisler justified in the fullest measure the high expectations which preceded her, and her highly critical audience was charmed by her wonderful tone production and technic. But marvelous as was her technical skill, the audience forgot technic for the charm of the music, and again and again was the performer compelled to respond to an encore, to repeat an entire number.—*Evening Herald*, Erie, Pa.

A well filled auditorium greeted Mrs. Fannie Bloomfield-Zeisler last evening. She justified in the fullest measure the high expectations which were raised by the great reputation which preceded her, and her highly critical audience was charmed by her wonderful tone production and technic. This lady, in the very prime of her life, delivered a concert the equal of which has never been reached by man or woman in Erie.

Promptly at quarter past 8 she made her appearance on the platform, and was greeted by a storm of applause from her many friends and admirers. Her first number consisted of *Etudes Symphoniques*, op. 13, by Schumann, which were delivered in a most wonderfully artistic manner. The program was carried out as printed, and many times throughout its delivery was she compelled to stop and repeat the entire number which she rendered, in compliance with the hearty applause ever accorded an artist by a local audience.—*Morning Dispatch*, Erie, Pa.

The Friday Morning Club patrons will say of last night's concert by Fannie Bloomfield-Zeisler that it was the most wonderful piano performance ever given to a Worcester audience. The program was replete with difficulties. Most popular to the concert listeners was a Leschetizky arrangement of the Sextet from "Lucia," a piece for the left hand alone, one of the most startling and at the same time melodious things ever arranged for piano. Although played with one hand the theme of the composition was perfectly clear, and the arpeggios as light and delicate as it would have been played in the customary manner.

From the artists' standpoint Beethoven's *Sonata*, op. 111, was the most interesting feature of the concert. The composition has never been heard in Worcester before.

It was quite noticeable in Schumann's "Warum" that Madame Zeisler's performance differed much from that of De Pachmann, given here last season. Madame Zeisler showed more the characteristics of the artist; the tremendous personality of the woman was blended in the music. It is easy to compare the two artists by their different renditions of the "Warum."

Throughout the entire evening the brilliant musician's performance was such a succession of surprises in the way of technic and gradation of tone that all superlatives used for the description must necessarily merge into the word—marvelous.

The recital last night was without doubt the most noble and exalted exposition of the pianist's art which Worcester has ever enjoyed. There have been pianists who amazed their audiences by incredible technic; others who have pleased by sincerely sympathetic interpretations of particular composers; but never one who so united the perfections of technic with temperament and soulful interpretations as did Mrs. Zeisler last evening.

To analyze her work seems like tearing to pieces a beautiful flower. It was so complete, so natural, so soul-satisfying, so absolutely perfect, that one hates to lose the beauty and fragrance of the finished product by an examination of details. The listener watches with wonder the marvelous technical mastery of the instrument, the reckless abandon with which the most difficult movements are

executed; then he feels the wonderful tones which the instrument, seemingly vitalized, is pouring forth. And then comes a forgetfulness of both in the consciousness of the personality and soul of the artist which dominates all else. There is no trifling sentiment, no weak or uncertain note, but a clear, forceful power of heart and mind revealed in a manner to awe and inspire him who hears and understands. It is the expression of a lofty nobility of thought, a broad, deep current of feeling which pervades the whole work.

The power of her playing, masculine in strength; the delicacy of it, womanly in sensitiveness; the breadth and thorough musicianship evident in every tone and every phrase, astound and edify.

Try to distinguish the numbers which were especially delightful, and one must include all but the Bach numbers. The first movement of the Beethoven Sonata displayed perhaps the greatest breadth, the most sublime nobility and grandeur. One hardly leaves that but to become thrilled with the beauty of the Schumann number. And how delicate, how birdlike, the song of the lark! And before one has quieted his thrilling senses, comes the stirring "Marche Militaire." What rhythm! How delicate, yet how forceful, the marcatto! What a world of expression just beyond the reach even of the accomplished performer. An so on, without end. It all sounds extravagant, and yet the English language does not begin to tell what ought to be said of such a performance. The program was so broad and varied that none but a virtuoso would dare attempt it. That it was rendered with such true artistic feeling from beginning to end is the surest evidence of the artist's claim to peerage in her profession.

May the Friday Morning Club or some other worthy organization soon give this festival worshipping town another chance to hear Mrs. Fannie Bloomfield-Zeisler.—*P. T. C.*, in Worcester, Mass., Evening Gazette.

Mrs. Fannie Bloomfield-Zeisler proved to her audience in Horticultural Hall, last night, that her personality is still wonderful and that she lends to her instrument unusual qualities of touch and tone. She is poet and musician, and her temperament is essentially artistic. The dullness often given to a Beethoven Sonata by unsympathetic interpretation was entirely absent from the third number on last night's program.

Whether forceful, tender or impassioned, Zeisler was charming in every mood. Her shading was varied, and in pianissimo effects the rendition was exquisite. The Chopin studies and the Valse, op. 64, No. 2, met with much favor. The Liszt transcription of Schubert's "Hark! Hark! The Lark!" was also well received.

Much may be said of the beauty in such art as Madame Zeisler's, but her talent needs no heralding.—*Worcester (Mass.) Spy*.

Mrs. Fannie Bloomfield-Zeisler, a pianist of world-wide reputation, played in Horticultural Hall last evening under direction of the Friday Morning Club. An audience of 350 listened appreciatively to a program selected with rare judgment from works old and new. Mrs. Zeisler is an artist in every sense. She has finished technic, but she never forgets that technic is but the mechanical execution that should result in a melody or harmony, and the musical idea suggested by the composition is invariably the ultimate aim of the performer. Strong, with flexibility of fingers and wrist, always careful, but never seeming to exert herself, "Hark! Hark! The Lark!" a Liszt transcription of the famous Schubert song, and the "Marche Militaire," duet by Schubert, arranged as a solo by Tausig, played in the same group, only emphasized by their dissimilarity the player's wonderful perception and value of interpretation. \* \* \*

The third group began with the inevitable Chopin collection, including *Berceuse*, op. 57; *Etude*, op. 10, No. 12; *Etude*, op. 25, No. 3; *Valse*, op. 64, Nos. 1 and 2. These seemed familiar to the audience and elicited marked expressions of pleasure.

The left-hand arrangements of the sextet from "Lucia," which is displayed by artists of every kind, was the pyrotechnic number that caught the audience's fancy most, though it was played only by request, and not from choice of the player. It is a dazzling exhibition of technic and skill, and was accepted as such, and drew most applause of any number. The concert ended with Moszkowski's "Caprice Espagnol," op. 37, a crashing final, in which two hands seemed too few for the opportunities, yet two hands realized them all in dazzling, fascinating flashes.—*Worcester Telegram*.

## A Remarkable Performance at the Propylaeum.

After hearing Mrs. Bloomfield-Zeisler in her remarkable recital at the Propylaeum yesterday afternoon, it is impossible to believe that any program of a similar character given here during this season will prove such a convincing revelation of musicianship.

The program gave opportunity for the display of a wide range of interpretative power. In the first four numbers, serious forms inspired by the highest classical musicianship, it was the musician who spoke; the Chopin Etudes, on the other hand, and the Andante Finale, from "Lucia," were triumphs of pianism. To the same class belonged also the "Marche Militaire" and the "Caprice Espagnol," whose descriptive coloring made them unique.

The Schubert-Liszt number and the encore after the "Marche Militaire" (Mendelssohn's "Spring Song") were lyric tone pictures pure and simple, but the little Schumann number, the Chopin *Berceuse* and the two waltzes sounded the more subjective note.

The sonority of the tone and the plaintive pearlyness of its pianism were markedly contrasted in the number from "Lucia." The lyric passages were given so liquidly as to make it hard to believe that they came from a keyed instrument.

Mrs. Zeisler's playing is full of reserves and restraints, like the smile which lights her delicate aquiline features, it has a certain scintillant quality; it is brilliant without the consciousness and the bravado of brilliancy. Of fire there is an abundance, but it is white fire. Her interpretations are suggestive, not sumptuous; they seem the product of an artistic rather than a poetic imagination.—*Indianapolis (Ind.) Journal*.

Mrs. Fannie Bloomfield-Zeisler, whose impassioned and beautiful art has so many admirers here, at her recital Saturday afternoon at the Matinee Musicale gave one of her most remarkable programs. On it were two Bach Fugues, a Beethoven Sonata, the Mendelssohn Variations, op. 57; Schumann's "Warum"; Liszt's transcription of Schubert's song, "Hark, Hark, the Lark"; the Schubert "Marche Militaire"; the Chopin *Berceuse*; two Chopin Etudes and two Waltzes; an arrangement by Leschetizky for the left hand alone of the Andante Finale, from "Lucia," and Moszkowski's "Caprice Espagnol," op. 37, a tolerably long and heavy list for this frail looking little woman with the Andalusian face, even without the repetition of the Schubert-Liszt number and the addition of Mendelssohn's "Spring Song," with which she further gratified her eager audience.

The Beethoven Sonata was in some respects the least interestingly played of all her numbers, yet in conception and in coloring it was unusual. Mrs. Zeisler's ardent temperament, chastened by refined perceptions, was manifest in it in the immediate juxtaposition of the heaviest, most sonorous chords with gossamer runs and trills, like the delicate tracery of a stained glass against the massive stone of a cathedral window. Mrs. Zeisler played her long and difficult program with an unvarying degree of excellence that made choice of special pieces on it well-nigh impossible. She is an artist and would not attempt anything that she could not do well. The Leschetizky arrangement was a marvelous feat, the single hand producing effects that were really orchestral, yet it was purely a technical feat, played for the sake of showing what the pianist could do, not for the sake of producing beautiful music, and in an artistic sense, therefore, taking the lowest rank on the program. Mrs. Zeisler's audience gave her enthusiastic applause for every number, and she deserved it all.—*Indianapolis (Ind.) News*.

## Miner Walden Gallup.

ON Tuesday evening, March 5, Miner Walden Gallup, protégé of Frederic Mariner, the "technic specialist" of the Virgil Piano School, played at a reception and musicale given by Dr. and Mrs. William Francis Honan, at their charming apartment in the Sherman Square Hotel, to about fifty or sixty invited guests. Master Gallup was in best playing mood, and gave his various numbers with a dash and abandon quite captivating to every listener.

Among his best efforts were a Chopin Prelude and Waltz, a Concert Sonata in A by Scarlatti, a charming Menuet by Löhner and "The Hunting Song," as well as "The Spinning Song," by Mendelssohn.

That a boy of his age should be able to play number after number as he did, sans notes, is as unusual as it is praiseworthy. Scarcely a whisper was heard during any of his numbers, a fact worthy to be commented on.

## Delhaze-Wickes Recital.

THE second piano recital given under the auspices of the Paterson School of Music by Mme. Lisa Delhaze-Wickes, pianist, assisted by Miss Edna Stern, soprano, gave an evening of pleasure to many, as the hall was well filled with a fashionable audience, and it was apparent from the opening bars of the Händel Variations that Madame Delhaze-Wickes was in warm touch with the audience. She is a thorough musician, with a brilliant style and a clean technic that was specially shown to advantage in the difficult Etude of Martucci. Mr. Wiske deserves much praise for organizing such interesting recitals.—*Paterson (N. J.) Morning Call*, March 9, 1901.

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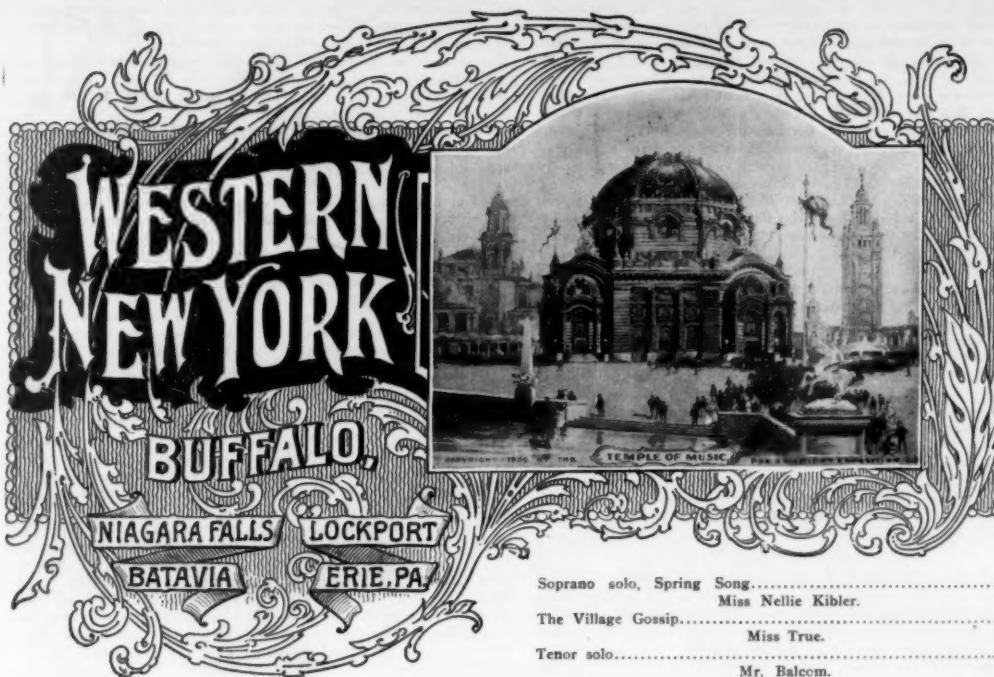
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BUFFALO, March 1, 1901.

**B**UFFALO audiences never listen with more pleasure to any vocalist than to Mme. Julie Wyman, who was the soloist at the seventh Sunday evening concert at the Teck Theatre. Mrs. Wyman's interpretations are most artistic and her mezzo soprano voice showed to splendid advantage in "Sur la Plaze," by Chaminade.

◎ ▲ ◎

The choir of St. Luke's Church has not given a more enjoyable entertainment this season than the one that took place in the guild house. It was largely attended by members of the church and their friends. The first number was a chorus by the choir, "The Mellow Eve is Gliding." J. Oscar Frankenstein sang "The Yeoman's Wedding Song" and later a "Venetian Lullaby." George Sinfield sang "I Pledge to Thee Forever" and Miss M. Minnie Dodge sang Lyne's "Spring Song." John Rummell gave a scene from "The Winter's Tale" and "The Forsaken Mermaid." The choir sang several selections.

None of the subscribers for the delightful concerts at the Teck Theatre were disappointed on February 21. Much was expected of the violinist Fritz Kreisler, and all was more than fulfilled. His technic is immense and he plays all with a warm, pulsing tone and ideal finish and refinement. His marvelous dexterity was displayed in the Paganini Caprice arranged by himself.

The other numbers were F sharp minor Concerto by Vieuxtemps, Suite by Bach and a group of short numbers by Mozart, Nardini, Corelli and Chaminade. He was repeatedly recalled by the audience, which was only favored with one encore. Louis V. Saar did the artistic piano work.

◎ ▲ ◎

Last Thursday evening a benefit for the Deaconess Home was given at the Richmond Avenue M. E. Church. Of the following selections, one of the most satisfactory was the piano solo by Josepha Bonham:

Violin and piano..... Selected  
Miss Hall and Mr. Kirke.  
Spartacus to the Gladiators at Capua.....  
Justine Eleanor True.

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**VAN YORX** Tenor,  
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NEW YORK.  
Under Management of WOLFSOHN MUSICAL BUREAU, 131 East 17th St., NEW YORK CITY.

His paraphrase of the lovely Welsh folksong was admirably played and had to be repeated.

Mrs. Laura Dietrich Minehan, who was the soloist of the evening, sang as her first program number "The Three Singers," by Tours. She afterward gave "Love's Fantasy," by Schnecker; "Aus der Jugendzeit," by Radde, and Joyce's "Little Boy Blue."

As usual, Mrs. Minehan was received with evidences of pleasure and gratification. As an encore to her first number she sang Mr. Lund's effective setting of "The Sparrow and His Mate," translated from the German by Herman T. Koerner.

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February 26 occurred the third of the second series of entertainments at Bethany Church.

It was given by the choir of Ascension Church under the direction of Seth Clark. No boy choir in the city does the splendid work of this organization, and great credit is due to Mr. Clark for having brought this choir to its present church on Elmwood avenue.

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The Buffalo Chamber Music Club, composed of Mrs. Gould, pianist; Mr. Ball, violinist, and Richard Fricke, cellist, gave a concert at Weiting Opera House, Syracuse, February 28, to a very large audience.

N. G.

**A New Work.**

**A** NEW work by which the French language can be most rapidly, easily and correctly acquired is "just out" in Paris. It comes from the pen of the well-known teacher and littérateur, M. D. Kimon, whose studio's address may be found in the advertising columns of this paper.

There are, to be sure, any quantity of books on this interesting subject. Some of great utility, some of more or less aid, others wholly useless as to the object desired, namely, easy, rapid and correct acquisition of the foreign tongue.

Most people who desire to study French in Paris are already adults, young or old, but all past childhood when time and opportunity, young fresh thought and freedom from pre-occupation make old traditional methods of teaching possible. But the teacher who comes before a grown-up individual engaged in business, study or society life must be master of the art of assimilation. He must also have had extended acquaintance with foreigners in their efforts to gain the language, and he must have an intellectual, instructed, trained mind.

All these things the French instructor, M. D. Kimon, possesses. He is a highly educated man, a writer of extended repute and long standing. He has taught foreigners ever since his own school days, and his remarkable success with them in producing "rapidly, easily and with correctness" scores of satisfied speakers of the French language will testify to.

Among these have been architects, lawyers, doctors, singers and men and women of society. The first three particularly, in businesses requiring a refined and correct language in communicating with people, find great satisfaction in studying with one who realizes all their need of speed and their difficulties and who has so thoroughly observed these latter that his last book has been a sturdy little key toward overcoming them.

This last is a small book. It has no pretensions to being a grammar, a "system," or even a "method." It is simply a collection of all the ordinary obstacles which befall a foreigner in ordinary conversation. These are grouped in admirable fashion as they would be apt to present themselves to the foreigner, arranged in such form as not to tax the mind so much as to attract attention, and stay in the memory easily and readily. Then

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they are surrounded by masses of examples, turned and twisted in every way, so that they may be held before the mind sufficiently long and so steadily till thoroughly mastered, assimilated and made practical.

How many of us, for example, recognize these little tacks in the carpet of French conversation: "J'irai," or "je viendrai"; "j'espére avoir," or "d'avoir"; "compagnie d'omnibus," or "des omnibus"; "je vais sortir"; "je viens de rentrer"; "s'il vous plaît," or "je vous en prie"; "est-ce que," dropping the word "pour," which foreigners persist in using, as in English, connaitre and savoir, parler de or sur, de retour or au retour, and hosts of those little things which bar the fluency of even those quite conversant with the vocabulary of the language.

It contains also the most ordinary idioms, a plan for learning genders and verbs; also various forms of polite usage imperative in the most casual French conversation, and the slightest deviations from which constitute most ridiculous results.

This little work is a charming companion en voyage or on visit to the city for those who are rusty or uncertain in their French, and should be a book of reference on every table.

It costs but 3 francs, moreover, not sufficient surely to prevent anyone from acquiring an additional polish to a necessary language. The address of M. D. Kimon is 10 Rue Cambon, Paris. Lessons are given at the studio every day.

## Recently Received.

Carl Busch.

 **Carl Busch**, of Kansas City, is a serious minded musician, and a composer who stands high in this country, and who is eminently qualified to demonstrate musical thought and musical ideas on a broad basis. The Oliver Ditson Company has just published a cantata for soli, chorus and orchestra, called "The League of the Alps." It is based upon one of the Swiss revolts in the fourteenth century, in connection with the "William Tell" legend. The motives are martial and the character of the work is both heroic and pastoral. It is worthy of study and careful production. Mr. Busch has dedicated it to the Kansas Musical Jubilee Association and B. S. Hoagland, who is probably at the head of the association. The performance requires one hour and a quarter. The orchestra score and the parts in manuscript can be obtained from the publishers, the Oliver Ditson Company.

Max Braun.

Max Braun must be from Newark. He has written a cat fugue. The subject is based on the word, "Miau." The localities are the Hackensack meadows at 2 a. m., and the Jersey police put an end to it at the request of the neighboring sufferers and everything is sweet then on the meadows below.

Then Mr. Braun has a Gavotte Fantastique for the violin, with piano accompaniment, an excellent little composition, full of spirit and animation, showing knowledge of the violin technic and replete with modest harmonies. It is a good thing for beginners and for even those that are past the beginning stage. Carl Fischer on Fourth avenue publishes this piece and it is one of a choice of concert violin pieces. Mr. Braun has talent enough to go ahead.

De Nevers.

E. Ascherberg & Co., of London, have published a Japanese love song, "A-Ti-Ya," words by Miss Corinne Parker and the music by M. de Nevers, known in this country as the friend of the De Reszkes, critic of the *Pall Mall Gazette*, general all around literary newspaper man, composer and art critic. This little Japanese girl has eyes that are like jewels, very small, tiny feet, and her voice is the music you hear in the air (atmosphere, not in

the air of the song). She is said to be fair as a rose blossom, and somebody is inviting her to come down through the peach orchard to the sand. As they have high heels in Japan, sand won't get into her stockings. After he gets her down to the sand he wants to take her in the boat far beyond on the sea. The little Japanese sweet blossom, who is sweet to kiss, is finally told by the fellow that he loves her, and he says: "I love thee, I love thee, but loving is fleet." Probably this means the fleet of boats that they see out on the sea.

Then the night wind is whispering low over her bosom, which he doesn't seem to caress, although he asks for her hand, again entreating her to come down to the sand. The girl seems to have sand in her, because she doesn't come. Sometimes M. de Nevers makes his jokes subtle. That means that the song is really intended for America, not for England, because we understand it over here. The music is better than the text, and it maintains its Japanese character, if there is such a thing possible in music.

Lombard.

Some musicians have the gall to dedicate their compositions to eminent composers, thereby giving the world the impression that they know them pretty well. Louis Lombard has written a little piece for two violins, alto and cello and dedicated it to Massenet. He sends it from the Château de Terveno, Lugano, Switzerland, and he calls it "Piccette en la," op. 29. This is the twenty-ninth work of Mr. Lombard, who bombards us with his compositions. There is very little to say about it, except that the right of performance is reserved for those who pay for it. Mr. Lombard has dabbled in Wall Street, and he will never get as much money out of the right to perform this quartet as he got down the Street. If people have to pay for playing this quartet it isn't going to be heard very often during the week. We cannot refrain from calling attention to the fact that Mr. Lombard, in his dedication, calls Massenet his "darling confrère and friend." There is nothing like getting out of pent-up Utica and imbibing the atmosphere of the Alps, and once in a while taking an Alpine horn and writing quartets dedicated to your friends—the Massenets and Saint-Saëns and other equally lucky people.

## Successful Bowman Pupil.

Frank J. Benedict Plays at New London, Conn.

**A** LARGE and appreciative audience greeted Frank J. Benedict, of Hartford, at the First Church of Christ last evening. Mr. Benedict is an organist of exceptional ability, and displayed the resources of that noble instrument in a masterly manner. His registration was that of a musician, the reed, wood and string choirs being skillfully contrasted and blended.

Mr. Benedict's program was a very pleasing one, and it is hoped that he may be heard here again. He was ably assisted by Miss Grace Weir, a young lady of charming presence, and possessing a clear, pure soprano voice of great range and flexibility. Mr. Benedict will be always welcome whenever he may be able to give a recital here.—New London Day, March 1, 1901.

Dr. Franklin D. Lawson.

**D**R. FRANKLIN D. LAWSON, who was formerly a pupil of Miss Grace G. Gardner, has been chosen solo tenor of the Brick Presbyterian Church for the ensuing year, and is only one of the many demonstrators of the excellent method of tone placement taught in this city by Miss Gardner.

Several of the largest churches are enjoying the fruits of Miss Gardner's labor while listening to soloists who possess an ease and finish in their work that is only possible with a well placed voice.

## Institut Mozart, Paris.

7 Rue du Commandant Rivière.

**M**ADAME DAUMER is an intelligent and progressive French woman, who, while an educator by profession, has been for some years the head of an admirable household in the quarter above mentioned; a household well known to some of our best known American students in Paris.

In her capacity as head of this house, the observation of the lady was busy with the difficulties and inconveniences attending student life in Paris. She noted specially the waste of time caused to the young people by going and coming from their classes to the house, and also by the going and coming between the different classes.

Most of them had music, French, coaching, diction, acting lessons, with often two or three other accessories to their education, not to speak of necessary trips about town.

She was struck not only by the amount of time but the money thus expended, and more serious still, the wasted vital force of the students which should have gone into their study, and the influence upon their health by inclement weather.

Her house being a fine, large, well-divided one, with all facilities for modern comfort and convenience, Madame Daumer conceived the idea of devoting part of it to a musical institute, in which the principal branches desired by students could be had under the same roof in which they lived. This task has now been accomplished. Leading masters, whose names will be given further on, have been engaged (with great care it need not be said) and have already commenced work.

Special attention will be paid to the language, beginning with the sounds and reaching literature. Solfège, diction, voice posing, declamation, the study of repertory and many other things will all be looked after.

Madame Daumer invites inspection of the house by those who may be interested in such a movement. More later.

Meantime, the following list of the professors connected with the institution will give an idea of the proposed scope:

Singing, Madame Derval, of the Opéra; piano, M. Kowalsky, ex-director of the conservatory at Sydney; solfège, Mlle. P. Derval; harp, Mlle. Achard; organ, Mme. Clement Comettant; class and chorus work, Madame Derval; painting, Madame Spiers; violin, M. Paul Viardot; mandolin, M. Pietrapertosa; flute, M. de Vroye; specialist for stammering and serious faults of diction, M. A. Froment.

In addition, efforts are being made to command the association of the Yersin diction specialist in Paris, Mlle. Nilande. At all events the next conference of this charming and capable young teacher will be given at the Institut Mozart.

## A Seidl Anniversary.

**S**INCE Anton Seidl died, three years ago, the Seidl Society, of Brooklyn, has given a memorial concert each year to mark the anniversary of his death. The great Wagnerian conductor died March 28, 1898, and this year, instead of the concert, the Seidl Society will give a performance of Wagner's "Lohengrin" at the Brooklyn Academy of Music. As it was not possible to give the performance on the 28th of the month, it has planned to give the opera a week earlier, Thursday evening, March 21. Dippel, Nordica and Schumann-Heink will be in the cast. This will be the only performance of grand opera in Brooklyn this season.

**B**ARITONE just returned from European study desires out of town position as teacher, for two or three days of the week; also would like engagement as singer or teacher in summer schools. Address F. W., care Chicago office THE MUSICAL COURIER.

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## Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET.  
BOSTON, March 11, 1901.

FROM everywhere come announcements of Lenten musicales and recitals, many of them for the benefit of some charity or other worthy cause. The following program was presented at the last of the three musicales in aid of the South End Day Nursery:

Fantaisie, Rigoletto.....	Liszt
Una Voce (from Il Barbiere).....	Rossini
Miss Stewart.	
Romanza in F.....	Beethoven
Mr. Adamowski.	
Songs.....	Selected
Miss Tucker.	
Sweetheart.....	Rose Stewart
Under the Rose.....	William Armes Fisher
Spring Song.....	Rose Stewart
Miss Stewart.	
Les Rond des Lutins.....	Bazzini
Mr. Adamowski.	
Songs.....	Selected
Persian Love Song.....	Rubinstein
Villanelle.....	Eva Dell' Acqua
Miss Stewart.	

As stated in THE MUSICAL COURIER last week, these recitals were given at the Westminster, under the auspices of representative society and club women.

The following paragraph from the Boston *Herald*, of March 3, will interest many musical people in Boston:

The March meeting of the Abbot Academy Club was held at the Vendome yesterday afternoon. Mrs. Anne Gilbreth Cross read her paper on Russian and Polish music to a delighted audience. The illustrations were compositions by the following artists: Stcherbatoff, Arensky, Glazounoff, Glinka, Tschaikowsky, Chopin and Borodin. The songs were given by Mrs. Katherine Crafts and the piano solos by Mrs. Cross. The paper was bright and original, and the illustrations were received with great applause. The usual social hour followed.

The musicale advertised by the Misses Lovett will enlist the services of Mrs. Jeanette Lovell, soprano; Miss Florence Hartmann, contralto, and Master Herman Goldstein, boy violinist. The musicale will be given at the Riverdale Casino, on Francis street, Brookline.

The Gardner (Mass.) *Journal* pays this tribute to the recent song recital by Mrs. Ruggles:

The song recital given by Mrs. May Sleeper Ruggles, of Boston, in the vestry of the Congregational Church, Tuesday evening, furnished a most delightful entertainment. Mrs. Ruggles has a full and sweet voice with good range and well adapted to the class of music rendered.

Part I. of the program consisted of Bulgarian and Servian folksongs. During an intermission Miss Alice W. Heywood gave a piano selection, "Capriccio," by Brockway.

The piano pupils of Miss Ellen Yerrington gave their recital at the Colonial Club house, Cambridge.

Frederick Martin, the Boston baritone, has been engaged for the presentation of Mendelssohn's "Elijah," by the Nashua (N. H.) Oratorio Society in April. It is expected that Mme. Eva Kileski Bradbury will be the soprano soloist.

Heinrich Schuecker, the harpist of the Boston Symphony Orchestra, assisted Miss Charlotte Moore Vennard at her song recital given at Oxford Club Hall, Lynn, Mass.

The Faelten Pianoforte School has made an excellent record. Fifty-six recitals were given in Steinert Hall, thirty-four in Faelten Hall and ten outside the school, including several recitals which were given on invitation from the following clubs and societies: Newton Club, Fortnightly Club, Winchester, Melrose Club, Cambridge Art Circle, New Hampshire Music Teachers' Association, Lynn Piano School, Quincy Mansion School and the Hunnewell Club, Newton.

Miss Helen D. Orvis is giving a series of Lenten con-

certs at the homes of Mrs. Robert M. Morse, Mrs. Charles S. Gill and Charles S. Waldo, all residents of Jamaica Plains.

"Grieg and Norwegian Folk Melodies" was the subject of a recent recital given by Miss Consuelo Pauline Fiske at the residence of Dr. Cobb, Massachusetts avenue, Cambridge.

The Jamaica Plain *News* rewards the Boston Music Commission with this appreciative paragraph:

The Boston Music Commission would have been flattered could its members have seen the large audience that filled Curtis Hall Tuesday evening to enjoy the concert given under civic auspices. The general opinion was that this was the better of the two concerts that so far have been given this season.

A presentation of the cantata, "The Curfew Bell," at the Saratoga Street Church, East Boston, included among the singers the following soloists: Mrs. Caroline Tilton, soprano; Mrs. Ada Gilmore, soprano; William L. Snow, tenor; and Frederick Martin, baritone.

James W. Calderwood, who recently resigned as conductor of the Broadway Choral Club, was presented at his farewell reception with an ebony baton. The reception was held at the home of George W. Bone, Medford street, Somerville.

To-night (Monday) H. G. Tucker gives his fifth concert in the People's Temple. Choral works by Brahms, Mendelssohn, Rubinstein, Sullivan and Tschaikowsky will be sung by mixed a chorus, a ladies' chorus and a male chorus.

### Maestro Edouard Darewski.

PROFESSOR DAREWSKI is not only one of the most successful music masters of the day, but in his younger days he held the highest rank as a singer, and in Italy and the principal cities on the Continent, where the best music is appreciated, his career was a most brilliant one. He was a pupil of the master, Camillo Everardi, of the old Italian school. His voice is still good, and we learn from an influential musical contemporary that he has now a compass extending to high D, as well as a technic enabling him to render the portamento mezza voce, coloratura and trill with delightful ease. Signor Bevignani, we learn from the same excellent authority, after visiting Professor Darewski's studio while lessons were being given, said, after listening to the singing of the pupils: "I am delighted with what the pupils have shown me of your method; this is real old Italian bel canto school. You are the only man I know who can bring the old Italian school back to life again, and I shall be happy if you will take my daughter as a pupil."

No higher tribute could be paid to Professor Darewski's great ability and success as a music master, and we may fittingly supplement this high praise with the words of Paderewski, who, in writing to Professor Darewski in March, 1898, says: "As I know your remarkable qualities both as a singer and as a vocal teacher, and especially your method, which is *Italian in the very best sense of the word*. I am sure you will achieve the great success you so fully deserve." Herr Khule, of Vienna, has also borne high testimony in favor of Professor Darewski. This tribute carries great weight with it. Herr Khule says: "I would have my readers understand that in Professor Darewski I am introducing to them a vocal teacher of the first order, and one in whom the old Italian type of singing has found its worthiest representative."

Although Professor Darewski has only been two years in London, he has done exceptionally well in producing Miss Ethel Martin, who had a tremendous success at Lord and Lady Strathcona's reception, and is one of his many successful pupils.

Copy of Paderewski's letter referred to:

MY DEAR MR. DAREWSKI—I learn that you intend to settle in London for the purpose of giving lessons in singing. As I know your remarkable qualities both as a singer and as a vocal teacher, and especially your method, which is *Italian in the very best sense of the word*, I am sure you will achieve the great success you so fully deserve.

With very best wishes, I remain, faithfully yours,

I. J. PADEREWSKI.

March 10, 1898.

### Maud Powell

#### Plays in Pittsburgh and Cincinnati.

SINCE leaving New York the gifted Maud Powell has played as soloist with the Pittsburgh and Cincinnati Symphony Orchestras, and, in addition to these concerts, she has given recitals in Ohio, Pennsylvania and Tennessee. Following are extracts from recent criticisms:

Miss Powell's reappearance in Cincinnati was awaited with secure anticipation of enjoyment, pleasant legacy of her performance here in the past. Here was no stranger, unknown to us save through that dubious channel of information, the feverish, loud-protesting press agent. Her brilliancy of technic, beauty of tone, fine interpretative gifts were familiar to concert-goers. She has broadened since last heard, and to-day stands as an artist endowed with brains and temperament whose work reveals the scholarly musician. Miss Powell's stage presence—dignified, free from self-consciousness—adds to the respect engendered by her playing. There was much enthusiasm.—Cincinnati Times-Star.

Miss Powell's numbers occupied an important place upon the program. There was the B minor Concerto of Saint-Saëns, a delicious and very famous little Larghetto of Nardini, and the "Moto Perpetuo," needing nothing more than its name to fitly describe it, trying alike to the fingers of players and the souls of hearers.

The concerto is a wonderful piece of violin writing, a superb example of the very best French style, with Saint-Saëns as its exponent, and Miss Powell played it in such a manner as to win the admiration and respect of her hearers. Miss Powell has advanced herself to the front rank of violinists, and among the many eminent soloists heard during this season easily ranks first. To speak of technic is, of course, superfluous. With artists who appear at great symphony concerts technic is taken for granted. Miss Powell's playing is characterized by a wonderfully clear, broad tone, by brilliancy, decisiveness and perfection of detail. It is, however, the musicianly understanding and the intellectual conception of her work that adds to Miss Powell's playing the elements of greatness. It is not playing for matinee audiences nor for impressionable persons of either gender, but for the musician, the thinker and the artist. Encores, of course, and after that more encores, compelled Miss Powell to appear several times on the platform.—Cincinnati Enquirer.

She is fresh from a European concert tour, and plays with her old-time strength and added finish. Clear, firm tone, strong, broad bowing, precision and spirit have always marked her work, and her numbers yesterday delighted her Cincinnati admirers, of whom there are not a few.

She played the Saint-Saëns Concerto in B major in a masterful manner, and her solo work in the second movement left nothing to be desired. The Larghetto, by Nardini, and the "Moto Perpetuo," by Ries, were beautifully done. Dr. Eisenheimer played the piano accompaniments.—Cincinnati Commercial Tribune.

(Translation.)

Miss Powell belongs to the world of great artists in which the public is ever interested. She played the Saint-Saëns Concerto with melting warmth and the highest poetic conception. In the Larghetto by Nardini she again revealed the artist and in the performance gave a most sympathetic cantilene, and after that she played the "Perpetual Motion," by Ries, and this number afforded opportunity for the display of her brilliant technic. Of course, she was obliged to add encores and the listeners apparently could not weary of her clean cut tones. At this appearance Miss Powell has made it plain that she must be ranked with the very first virtuosi of our times.—Cincinnati Freie-Presse.

Of Maud Powell, the violin soloist, only words of praise can be spoken. Returning from a two years' tour of Europe, she is more than justifying the claim of being America's leading violinist. She impresses at once with her sincerity, dazzles with her technical mastery, and charms with her clear and penetrating, yet gracefully sweet tones, which always are full of rich color. In the most difficult cadenzas and the most daring leaps she showed consummate skill, and an authority born only of complete control of her instrument and its manipulation. In the really fine Saint-Saëns Concerto, and in her solo numbers and in her encores, she was equally satisfying and pleasing.—The Pittsburgh Post.

Miss Powell's playing, while distinctly womanly, was beautiful in the extreme. Each number was encored.—The Pittsburgh Press and Daily News.

### Mme. Von Klenner's Reception.

IN the capacity of hostess Mme. Evans Von Klenner displays rare social gifts, while the informal programs which she arranges for her numerous receptions are recognized as characteristic and indispensable features. This evening, at her New York residence, 40 Stuyvesant street, the eminent vocal instructor will hold her last "at home" of the season. Socially and artistically this event promises to be interesting and attractive, for among the guests will be many prominent persons, including artists, writers and musicians.

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## Mme. Vesta Dodge Hartzell.

**A**FTER ten years of faithful study in this country with excellent teachers, the most distinguished being Charles Adams, of Boston, Mme. Vesta Dodge Hartzell sailed for Italy and there completed her musical education under the wise guidance of Ernesto Baldanza, at Bologna. Madame Hartzell's beautiful soprano attracted attention in the first years of her studies, and the predictions of discriminating friends have certainly been fulfilled. Her voice is of unusual range, and is powerful and dramatic, as well as sympathetic in quality.

Madame Hartzell's social connections are of the best. She herself is a descendant of the Dodge family, many members of which are famous in the history of England and the United States. Madame Hartzell's first ancestor on American soil, William Dodge, came from England and landed at Salem, Mass., July 10, 1629, just nine years after the landing of the Pilgrims. The English Dodges, from which Madame Hartzell is descended, trace the name back to 1306. Capt. John Dodge, of Beverly, Mass., the great grandfather of the singer, settled at Marietta, Ohio, in 1791. Soon after he removed to Waterford, where he in 1792 established the first flour mill in the Territory of Ohio. Capt. John Dodge died in 1805, leaving an estate of 1,200 acres of land and a large bank account. For those times Captain Dodge was a man of enormous wealth.

A few miles distant from this splendid property was the farm of his son, Captain John Dodge, second, and this valuable land was cut into town lots in 1837, and these sold rapidly to the enterprising settlers. Captain John Dodge named the town Beverly, in honor of his birthplace in Massachusetts. He was a very public spirited man, helping in every way and did what he could to attract cultivated people. He built an academy and presented it to the town. To-day it is a thriving place of several thousand inhabitants, and one of the most beautiful spots in the Muskingum Valley.

The youngest daughter of Capt. John Dodge, second, Eliza Ann Dodge, was highly educated for those days, and, in addition to her cultivation was an accomplished musician and singer. Miss Dodge married John P. Glass, of Pittsburgh, and Vesta Dodge, the subject of this sketch, is the seventh daughter of this happy union. Miss Vesta Dodge married, several years ago, the well-known hotel man, G. W. Hartzell, then connected with the Westminster Hotel at Los Angeles, Cal.

Madame Hartzell has been a great traveler. She has visited every State and Territory in the United States, she has made tours in Canada, Old Mexico, Cuba and several of the European countries. Since 1896 she has traveled with her own concert company, and, unlike most such organizations, she has made a financial success of her venture. In Madame Hartzell's career, blood did tell. The sturdy traits of her ancestors are reflected in her own well ordered and successful life. A young woman still she has many years before her in which to reap the results of sound training and a wisely chosen vocation.

Next week Madame Hartzell will leave New York with a company of eight for a six weeks' tour through the provinces, under the management of J. H. Shunk, of Chicago. On her return, Madame Hartzell will be heard in concert here. One of Madame Hartzell's greatest successes was at Chautauqua in 1889, when she sang before an audience of 4,000 people. Following are some of Madame Hartzell's press notices:

The well-known soloist Mme. Vesta Dodge Hartzell sang a number and an encore which fully sustained her high reputation. She has a wonderful register of three octaves, from F below to F above. The day's program concluded with a grand concert in the evening, at which Madame Hartzell appeared as one of the soloists and charmed her auditors.—Iowa State Register.

Vesta Dodge Hartzell, the silver-toned soprano, has again returned to her native land to charm her hearers with her magnificent voice.—Chicago Dramatic Journal.

(Special from Spokane).—Mme. Vesta Dodge Hartzell, dramatic soprano, is the first lady to attempt a solo in this immense hall. Her singing was clear, distinct and beautiful.—Seattle Post-Intelligencer.

The selections by Madame Hartzell, the New York soprano, were received with great favor and the popular artist was forced to respond to a number of encores, which she did very gracefully. Madame Hartzell certainly has a phenomenal voice, and that it has been most carefully trained is apparent to all who have heard her.—St. Joseph News.

The appearance of Mme. Vesta Dodge Hartzell, of New York, at the New Pavilion, constituted a rare treat for the people who were fortunate enough to be present. She came to Leavenworth highly recommended by the Eastern press, and her voice justifies all the favorable comments of which she has been the recipient. She has a voice of wonderful control, combined with sweetness and power, the two chief requisites of sopranos. The manager is to be congratulated upon being able to secure so notable an artist.—Leavenworth Times.

Vesta Dodge Hartzell, the charming soprano, appeared at the Ninth Street Theatre before a large audience. She has a very big

voice, though not unwieldy, of great sweetness and wide range. She was imperatively encored.—Kansas City Times.

Madame Hartzell is a thorough musician and a singer of great ability. A rare treat was afforded those who heard her last night at the Liberati concert.—Kansas City World.

Among the many pleasing members of the company Madame Hartzell is deserving of especial mention. Her singing of operatic selections displayed artistic finish.—St. Louis Republic.

Tuesday evening a delightful musical program was given at the National Conservatory of Music, the occasion being the introduction of Mme. Vesta Dodge Hartzell, of New York, into the musical circle

Mr. and Mrs. P. C. Madison at their home, 1408 Third avenue. The guests were invited to a musicale in honor of Mme. Vesta Dodge Hartzell, Mrs. Madison's sister. After long years of study this was Madame Hartzell's first appearance before her old friends, and they gladly availed themselves of the opportunity. Her father, J. P. Glass, also heard his daughter's cultivated voice for the first time last evening.

The house was artistically decorated for this interesting occasion, the parlor having white carnations and calla lilies. The music room was adorned with palms and vines and other potted plants and the flowers were pink roses. Smilax was draped over the doorways and twined about the electroliers.

In the dining room the decorations were pink carnations and ferns. The guests were seated for the music and each received a souvenir program, on which was an excellent half-tone portrait of Madame



Photo by Aime Dupont, New York.

VESTA DODGE HARTZELL.

here. Madame Hartzell gave selections which showed the power of expression and lastly the range of her voice, which is from F below to F above. Her voice is like the woman, thoroughly charming.—The Times, Washington, D. C.

Mme. Hartzell has a highly cultivated dramatic soprano voice of great natural sweetness. Her range covers three octaves, from F below the staff to high F. Her grand aria from "Traviata" was superbly rendered and was the gem of the evening. The prima donna was equally charming in simple song and made a decidedly favorable impression. Her voice could be heard to better advantage in a large auditorium. Madame Hartzell sang two encore numbers.—Miss Beaver, in Cedar Rapids Republican.

A number of friends were delightfully entertained last evening by

Hartzell. Ernest A. Leo accompanied all the singers and played with a sympathetic following, which received its share of praise.

Madame Hartzell pleased from the moment she entered the room, and the aria from "Traviata" revealed the wide range of her pure soprano. Her audience showed its delight by giving recall after recall, and both numbers were made to include several songs each. It was the subject of general comment that a large auditorium was the fitting place for Madame Hartzell's powerful voice to be heard to advantage. After the program the guests were presented and offered many congratulations to the singer, once a Cedar Rapids girl, who has achieved such a measure of success.—Miss Mamie Bradley, in Cedar Rapids Gazette.

Madame Hartzell sang a selection from "I Puritani" with great bravura. She is a gifted singer.—San Francisco Chronicle.



CINCINNATI, March 9, 1901.

THE second concert of the Orpheus Club on Thursday evening, March 7, in the Auditorium, presented the following program, under direction of Chas. A. Graninger:

Frithjof, op. 23 (in six scenes).....	Bruch
At Sunset.....	Conradi
The Brook and the Nightingale.....	Filke
Hymn of Praise.....	Mohr
Home Dear to Me.....	Pache
Dein bin ich.....	Mozart
A Stein Song.....	Bullard
Prayer of Thanksgiving.....	Kremser

The club was assisted by Miss Laura Weiler, soprano, and string orchestra, and the club soloist was Edmund A. Yahn, baritone.

The program was particularly interesting on account of the "Frithjof" number. In it the chorus was given opportunity of testing its volume and quality. I must say that in both respects the chorus did its work remarkably well. The chorus numbers had been well studied and their spirit appropriated. Several of them showed good contrasts and fine climaxes. Quality was not disregarded in this tone volume and it was generally of a refined musical character. The crescendos were of the genuine sort—nothing uncertain about them. The fourth and sixth scenes were particularly effective.

The burden of the solo work was admirably carried by Mr. Yahn. He sang with earnestness and fidelity to the sentiment. His voice showed carrying power and was endowed with dramatic expression. Mr. Yahn is growing upon the community and his equipment compels attention.

Miss Laura Weiler acquitted herself creditably. She sang the "Frithjof" solos with clearness of exposition and true nobility of style. But she was heard even to better advantage in the "Il re pastore" of Mozart. Her voice has just the purity—the clarity that is fitted for Mozart's music to make it thoroughly enjoyable.

The quartet in the fourth scene acquitted itself with fine repose and control. The voices were the following: Walter C. Earnest, A. G. Pfannkuchen, Chas. H. Robinson, A. Schnicke.

The shorter chorus numbers were sung with the usual spirit and energy commanded by the club.

The accompaniments were played by Sidney C. Durst with a discernment and power that are only to be found in the thorough musician.

The orchestral accompaniment to the cantata was of the best.

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The soloist at the next Symphony concert will be Edmund A. Yahn, teacher of voice at the College of Music.

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Fred. J. Hoffmann, of the faculty of the College of Music, has set the date of his coming recital as March 27.

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Mr. Van der Stucken will personally take charge of the next rehearsal of the Choral Union, and for that reason all members are requested to be present. Dr. Elsen-

heimer expresses himself as highly pleased with rehearsals so far.

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Mr. Gantvoort will lecture Monday afternoon on "Haydn, Mozart and Beethoven."

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The following is a synopsis of the opera "The Doll of Nuremberg," to be given by the opera class, under Mr. Van der Stucken's direction, March 21:

Cornelius, a master toy maker of Nuremberg, has made an exquisite wax doll, which, when it shall have been endowed with life, he intends to be the wife of his rather weak minded son, Donathan, whom he adores. The story opens on Carnival Night, when Cornelius and Donathan, in holiday array, are going out to spend an evening of gayety at a neighbor's house. They leave behind, supperless, the nephew of Cornelius, whom the toy maker has robbed of his inheritance and, under the pretense of offering him a home, has converted into a drudge. Miller very amiably submits to be left behind, since the lock of his door is broken on the inside, making exit easy, and he has already prepared "his devil's costume" for the Carnival and invited his pretty little sweetheart, Berta, a flower girl, to take supper with him. They are in the midst of the preparation for the fun when Cornelius and Donathan return, the appearance of hail, one of the requisites of the magic season when it will be possible to breathe life into the doll, having brought them back early. Flight for the lovers is impossible, but Cornelius, upon discovering them, thinks that Berta is his doll, and Miller, in his Carnival disguise, his colleague, the devil. Donathan is filled with delight at the sight of his charming wife-to-be, and Miller, in some hasty "asides," prompts her to keep up the farce. By the right of his satanic power Miller orders the toy maker and his son to leave the room, and in their absence he and Berta complete their arrangements. Upon the reappearance of the two Berta displays entirely too much spirit to please Cornelius, in the midst of her hilarity breaking all of the dishes upon the table, where supper was to be served. With the crash Miller, as himself this time, enters, much to the consternation of the conspirators, who compel him to return "to bed." In desperation Cornelius decides to kill Berta, who has taken refuge in a cabinet, promising to make the reluctant Donathan another wife "prettier and of far better materials." Striking in the dark at the moment Berta makes her exit through the window of the cabinet into the arms of Miller, who is in the garden below, he thinks that he has succeeded and that he saw her soul "in its passage." At this moment Miller, secretly triumphant but outwardly all contrition, enters to tell his uncle that he yielded during the latter's absence to his old habit of curiosity and, having sought out the beautiful doll, accidentally broke it into pieces. He then goes on to "confess," telling his terror-stricken guardian that he had invited Berta there and had hidden her in the doll's cabinet, and closing with an entreaty that he will give her back her liberty.

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One of the musical events of the present week was the College Orchestra and Chorus concert, under the direction of Frank Van der Stucken, in the Odéon, on Thursday evening, March 7. Program as follows:

Serenade in F major.....Volkmann

The College String Orchestra.

Psalm 23.....Schubert

The College Chorus and Orchestra.

Krakowiak.....Chopin

Miss Martha Frank and the College Orchestra.

Wanderer's Night Song.....Rubinstein

Incidental solos, Miss Kathryn L. Gibbons and Miss

Lillian Sutton.

The Smiling Dawn, from Jephtha.....Händel

The College Chorus and Orchestra.

Violin Concerto in A minor, No. 22.....Viotti

First Movement, Moderato.

Frederic Gerard and the College Orchestra.

Aria, Don Juan, On Her, My Treasure.....	Mozart
J. Wesley Hubbell	
Le Dernier Sommeil de la Vierge.....	Massenet
Scherzo Valse.....	Oscar Strauss
O Thou Divine, from The Bride of Love.....	Mackenzie
The College Chorus and Orchestra.	

It is in strictest justice to say that the orchestra's work showed nothing that would not entitle it to a professional place of high character. The strings played together with admirable precision, and the other choirs were hardly of less merit. It is difficult to properly appreciate such results from mere students, for no one can estimate the amount of energy and application as well as consummate talent it requires from the master mind who does the training. Mr. Van der Stucken has succeeded in making the College Orchestra a genuine, reliable feeder for the Symphony forces. The force and sympathy of his work and talent are in no less evidence with the chorus. The volume is there, but it is always musical volume with fine gradations and genuine crescendos.

The soloists were Miss Martha Frank, pianist; Frederic Gerard, violinist, and J. Wesley Hubbell, who sang "On Her, My Treasure," from "Don Juan." He is certainly to be complimented on the courage of his work, for he was suffering from the effects of a bad cold. He seems to have a manly method.

Miss Frank played Chopin's "Krakowiak" with a great deal of maturity and intelligence. She is a pupil of Albino Gorno, and her entire equipment reflects the results of his masterly training. Mr. Gerard played the violin concerto with technical refinement and a good deal of temperament.

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The College Chorus is composed of the following members:

Sopranos—Lulu Albert, Teresa Abrahams, Blanche Beitzer, Emma Bitter, Antoinette Boehning, Catharine Bowdle, Minnie Brueggeman, Millie Brand, Emma Bartimus, Millie Bing, Gertrude Butz, Agnes Cain, Stella Cain, Florence Curl, Gertrude Dalton, Anna K. Davis, Elizabeth Dexter, Lucy Desha, Belle Einstein, Blanche Fredin, Martha Folz, Katherine Gibbons, Grace Gogreve, Antoinette Humphreys, Flora Halstrick, Dora Jungclaus, Alice Klein, Katherine Klarer, Erna M. Lotze, Ida M. Lahke, Clara Lohman, Ethel Lewis, Gertrude Lanning, Ida Mauger, Elsie Mundhenk, Madge MacGregor, Inez Montfort, Ola Macurdy, Mary Michel, Mrs. W. T. Porter, Emma Pumphrey, Mary W. Paver, A. Merrill Proctor, Minnie Plaut, Caroline Roetken, Carrie Riedinger, Byrd Ray, Edith Rubel, Eleanore Schenk, Lydia Steuwer, Anne Squire, Alma Sterling, Lillian Sutton, Sadye Slager, Monica Sutkamp, Bessie Stein, Martha Sneying, Julia Sandman, Carrie Steinman, Sophie Spragg, Louise Werner, Emma Wilms, Julia Wilms, Amy Wilson, Bertha Wolff and Gertrude Zimmer.

Altos—Mary L. Akels, Emma Beiser, Elsie Louise Bernard, Edna Burgess, Isabel Birney, Dora Dieckman, Amelia Dillman, Mrs. O. W. Fennell, Bertha Foster, Mary Fleming, Gertrude Freiberg, Elmira Fuller, Elsie Haas, Emily K. Hoffmann, Agnes Hochstetter, Maude Harrell, Alma Koch, Charlotte Lincoln, Mrs. L. Markbreit, Jeanne Morgan, Anna L. Martin, Grace McConaha, Elizabeth Mulvihill, Blanch Mau, Stella Millson, Elizabeth Mathias, Eveline M. Norris, Elizabeth Parke, Anna Platz, Clara Plaut, Mame Podesta, Dora Pister, Henrietta Pape, Alvina Sievers, Helen Tenbush, Mrs. G. Wolff, Mercy Wright and Alice Windspear.

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At a performance of Weber's "Preciosa," given in Music Hall by the German Theatrical Company, Tuesday evening, March 5, Miss Emma Heckle, soprano, sang in her artistic way the one solo back of the scenes, "Einsam bin ich nicht allein."

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A song recital was given on Wednesday evening, March 6, by Romeo Frick, baritone, in the recital hall of the Con-

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servatory of Music. Mr. Frick was assisted by Miss Helen May Curtis, reader; Louis Schwebel, pianist, and Miss Frances Moses, accompanist, in the following program:

Recitative and aria, from <i>Messiah</i> .....	Händel
Aria, <i>Cortigiani Vil Razza</i> , from <i>Rigoletto</i> .....	Verdi
Reading, King Robert of Sicily.....	Longfellow
Miss Curtis.	
Dein Angesicht.....	Schumann
Du bist wie eine Blume.....	Schumann
Das Ringlein.....	Chopin
Wonne der Wehmuth.....	Beethoven
Two Anchors (MS.).....	Tirindelli
Remain, I Pray.....	Tirindelli
The Sad, Sweet Song of Love (MS.).....	Tirindelli
The latter written for Mr. Frick.	
Liebestraum.....	Liszt
Valse, <i>Le Bal</i> .....	Rubinstein
Mr. Schwebel.	
Serenade.....	Strauss
Tob Eyes of Brown.....	Grieg
Mon Désir.....	Nevin
For You.....	Allitsen
Boat and Saddle.....	Rogers

Mr. Frick was in particularly good voice and his interpretative faculty had full sway. His earnestness always asserts itself, but on this occasion he was full of the warmth and spirit that make up the soul of the true artist. Particularly well sung—with refinement and pathos—were the Tirindelli songs, which the composer accompanied. The Händel aria he sang with intelligence and dignity.

Mr. Schwebel played with the finesse and delicacy that mark the true musician. Clear in his technic, he subordinates technical beauty, nevertheless, to the higher requirements of the musicianly art. One cannot resist the impression that Mr. Schwebel is growing large in his musical proportions. He gave an exquisite reading of Liszt's "Liebestraum."

Miss Curtis gave an enjoyable reading of "King Robert of Sicily."

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An attractive children's recital was given on Friday evening, March 8, in the recital hall of the Conservatory of Music.

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One of the rising young singers who bids fair to be an honor to his profession is J. S. Kinslow, bass. He is purely a Cincinnati product and owes his entire musical training to the well directed energies and talent of Mrs. Zilpha Barnes Wood. Mr. Kinslow has a genuine basso voice of wide range, even register and exceptional musical quality. He is being well equipped for the concert and operatic stage, and his repertory, besides the best concert arias, includes the basso parts of the leading operas.

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Richard Schlewen this week received an autograph from Sarasate written on a postal card, which he prizes very highly, and which he has added to his collection of souvenirs.

J. A. HOMAN.

#### Harriette Cady's Recital.

MISS HARRIETTE CADY, a talented local pianist, gave a recital in Mendelssohn Hall on the afternoon of March 6. The representative program consisted of Bach's C minor Fantaisie; "Musette," Händel-Martucci; Gavotte and Variations, Rameau; three Chopin and two Tschaikowsky features, and compositions by Arensky, Pascal, Schytte, Sinding, Brahms, Schubert-Liszt and Moszkowski. The interpretation of Miss Cady's first numbers was somewhat marred by the effects of nervousness, due to an illness from which the pianist had just recovered, but her later contributions were given with accustomed assurance and skill.

Admirable technic and great variety of tone coloring proved to be prevailing characteristics of her performance. The Pascal Nocturne, Schytte's "A la Valse," and the Sinding selections were played very creditably, while, after Moszkowski's "Etude," a well deserved encore was enthusiastically demanded by an appreciative audience, which included persons prominent in musical and social circles.

## Music in Canada.

passed with great freedom. She responded to an encore with "Sweetheart," by Lynes, a beautiful little gem.—Brooklyn Eagle.

\*\*\* Miss Magdalena Perry's rendition of the "Don Fatale," from Verdi's opera "Don Carlos," drew prolonged applause and immediately won a new laurel for Miss Perry's songster crown.—Philadelphia Inquirer.

Among the solo singers the highest praise must be given to Miss Perry, of the Crescent Avenue Church. She took the contralto part of "The Messiah" in the most effective manner, and from the first it was evident that she was eminently fitted for the difficult passages which she rendered. That her work was appreciated could be seen by its reception by the audience. Her best number was in the first part, "He Shall Feed His Flocks," which was symbolized by a reverence of expression and softness of tone that made its rendition a beautiful performance.—Plainfield Courier-News.

#### Cablegram.

PARIS, March 10, 1901.

*Musical Courier, New York:*

MARTHE GIROD, the pianist, had an enormous success at the Colonne concert here.

STRAKOSCH.

#### Gerard-Thiers' Pupils.

THE pupils of Albert Gérard-Thiers gave their second recital of the season at the studio, 649 Lexington avenue, on Tuesday, March 5. Although the singing at the first recital was unusually good, all showed further improvement on this occasion. The program was as follows:

Duet .....	Massenet
Il est doux, il est bon (Hérodiade) .....	Massenet
On Mighty Pens (Creation) .....	Haydn
Beauty's Eyes .....	Tosti
Love's Passing .....	Berenice Thompson
The Everlasting Snows .....	Berenice Thompson
Sleep My Heart .....	Berenice Thompson
Sands o' Dee .....	Clay
Vainka's Song .....	Wishard
Die Färo (Orfeo) .....	Gluck
Basket of Loves .....	Marzials
Rejoice Greatly (Messiah) .....	Händel
Lavender .....	German
Voi che sapete (Nozze di Figaro) .....	Mozart
Es war ein Traum .....	Lassen
Roberto tu che adoro (Roberto) .....	Meyerbeer
Arioso .....	Bemberg
Mrs. Macy .....	Mrs. Macy
My Heart at Thy Sweet Voice (Samson and Delilah) .....	Saint-Saëns
Ave Maria .....	Schubert
Le chevalier (Belle Etoile) .....	Augusta Holmés
The Belated Violet .....	Clayton Johns
The Elf and the Door Mouse .....	Clayton Johns
The First Rose of Summer .....	Clayton Johns
Triste Amour (Pygmalion and Galatea) .....	Massé
Rosemonde .....	Schubert
Midsummer Fancies .....	D'Hardelot
Hussein .....	Needham
For a Dream's Sake .....	Cowen
Dedication .....	Manney
The Captain .....	Rogers
Trio .....	Mrs. Macy
Mrs. K. Vashti Baxter at the piano.	

#### Last Dannreuther Concert.

THE program for the last Dannreuther concert to-morrow (Thursday) night will include the Schubert Quintet, op. 163, a Brahms Trio and a Suite by D'Ambrusio. The concert will be given at the Fine Arts Building, on West Fifty-seventh street, and the quartet will have the assistance of Howard Brockway, pianist, and Robert Reitz, cellist.

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## THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL  
MUSIC PUBLISHERS AND MANUFACTURERS  
AND IMPORTERS OF MUSICAL INSTRUMENTS  
OR PARTS THEREOF. ALSO SPECIALLY DE-  
VOTED TO POPULAR MUSIC and VAUDEVILLE.

For Particulars apply to "Saturday Extra Department."

IS Jules Perotti really dead, or is he having his voice altered in some sequestered spot on the Continent?

THE combination of Grau and Walter Damrosch proved too much for Wagner last week. The performance of "Götterdämmerung" was a veritable nightmare and need not be critically discussed. Edouard de Reszké was to have been the Hagen, but, like his brother Jean, he succumbed to the grip and is still sick. Jean de Reszké returned to the boards Friday night in "Lohengrin," and sang with all his accustomed beauty of tone and phrasing.

F Nordica isn't careful her husband will suffer from indigestion. *Wiener Rostbraten* at no time is easy for infantile stomachs, but carried in the open air over a long block is enough to make it like marble. Really prima donnas' husbands have their rights, and freedom from dyspepsia is one of them. Perhaps Brünnhilde in the "Götterdämmerung" performance last week suffered because of the mental torment superinduced by the *Rostbraten* episode. *Fried* is safer for the young than *rostbraten*.

THE agitation over Mr. Hale's declaration that New York critics have enjoyed favors from certain artists still continues. We have not dwelt at length on this painful subject, preferring to leave the erring brothers of the quill to Mr. Hale's irony. There is another form of bribery quite as potent as lifting the mortgage off the house. We refer to the writing of analytical program books. When a distinguished critic is approached by a manager and consents to furnish the notes to the artist's program the thing is usually understood on both sides. Favorable notices in the critic's organ seldom fail to appear. It is a reprehensible form of bribery; none the less bribery because the critic happens to give work in return for his check. It is the implication that the critic's opinion is thrown in in the bargain. We heartily applaud the recent action of Henry T. Finck, who refused to write the program book of a certain organization, his refusal being based on the assumption that he was expected to write favorably of the organization in question. Mr. Finck's position is unassailable—as it is also unassailable in his consistent and persistent attacks on the Grau-Damrosch Wagner performances—and we only wish that the other critics of the daily papers would follow his example.

THE fictitious musical bureau and agency, with its poorly equipped and purely speculative manager, has seen its day, and all such institutions must disappear; there is no further room for them, and they will not be countenanced by this paper which, for the protection of the musical fraternity, will hereafter disclose all such tentative and unsubstantial schemes.

The European musical artists who are tempted to come over here by so-called musical managers who have neither capital nor business connections nor knowledge of musical affairs, return to Europe after having been swindled—that is the word—by specious promises and by propositions, none of which have any basis except in the oversanguine imagination of the mushroom managers. These European artists, while they deserve no pity, as they merely sign contracts because great pecuniary offers are made to them, are to be considered as members of the great fraternity of musicians who should be protected by this paper, which proposes to devote its attention in the future to each and every managerial proposition that arises here intended to induce European and American musical artists to enter into business relations with it.

All artists in Europe and America can inquire at

this office for information regarding the standing, reputation and reliability of any musical manager or musical bureau, and the proper reply will be furnished free of cost. This also applies to American local managers who may desire to know how the New York, Boston, Chicago and European musical managers stand, and in how far any contracts made with them can be depended upon.

## A MONUMENT TO VERDI.

WE have seen a letter from Umberto Campanari, in Milan, to his brother Giuseppe, the baritone at the opera here, in which the latter is urged to start a subscription here for a grand memorial to Verdi. Signor Umberto Campanari is one of the executors of Verdi's will and a well-known lawyer in Milan. He writes most feelingly on the subject, being a worshipper of Verdi's genius. The idea is a good one. A monument to Italy's wonderful composer would be most fitting in Milan, and we feel convinced that a subscription started in America would be testimony to our national esteem for the great dead man. But what is the matter with a Verdi monument in New York?

## PRESENT YOUR CASE.

A MUSICAL artist sings or plays in twenty-five American cities. In each city he receives favorable notices from the local press. How can he utilize these notices which, if properly handled, must increase his value and, naturally, his income?

If he secures favorable local notices in the papers of Detroit, how can this become known in Buffalo? Detroit papers are not read in Buffalo.

If he secures excellent criticisms in the Chicago papers, how can that become known in San Francisco? Chicago papers are not read in San Francisco.

If he receives a series of judicious and favorable criticisms in the New York daily papers, how can that become known in London? New York papers are not read in London.

If Paris papers mention him as a promising or matured artist, how can that become known in New York? Paris papers are not read in New York.

If he is on a tour in this country, how can that become known? New York, Boston, Chicago, Cincinnati, London, Berlin and other papers refer to him only when he plays or sings in those cities respectively. If it is to become generally known where he travels and how he succeeds all the daily papers must simultaneously and constantly publish his route, his criticisms and his operations. Such a thing as that rarely, if ever, happens.

## The Method.

The one and only means at hand for a musical artist to inform the world of what he is doing and how he is building up his career is through the columns of THE MUSICAL COURIER, which is read by the whole world of music, Europe, America and elsewhere.

If his routes, his press notices and his work are recorded in the columns of this paper everyone interested in music will become acquainted with the progress he is making, and his advancement will necessarily be more rapid and his future more quickly assured. We are referring of course to successful artists.

The only avenue to general musical information the world over is THE MUSICAL COURIER, and this is said without prejudice against any daily papers which have such varied functions to perform in other directions that specialism in journalism arose as one of the necessities of modern special pursuits, and in order to supply special demands. The special organ of the musicians of the world is THE MUSICAL COURIER which is the one and only vehicle by means of which the musician and musical artist of merit can secure universal attention.

## THE STAR SYSTEM.

WE reprint from the London *Musical Standard* of February 23 a long article commenting on THE MUSICAL COURIER's opposition to the star system in opera. Evidently the *Standard* does not exactly understand what the situation is in this country. It is not a question of *not* having any great singers; it is a question of educating the public so that it will attend opera, and *learn* and be educated by means of the *opera*, and not be educated into a system of listening to singers instead of listening to operas. This misdemeanor in art was caused through the puffery and over-advertisement of the great artists, in order to induce people to pay large prices for seats and create an intense speculative fever and, under the pressure and tension of this fever, to keep the American people in a condition whereby the managers would be enabled to secure large revenue through fictitious reputation, based on a star system.

The whole aesthetic and artistic character of opera has gone to pieces in America, and the foreign star system is responsible for it, not the foreign stars. THE MUSICAL COURIER has never arrayed itself against the foreign stars, although it had to illustrate in the course of its criticisms that the salaries they were getting were far beyond their incomes in Europe, and that there was no reason, whatsoever, for the tremendous outlays in the individual cases; but it never blamed the stars. It blamed the managers and speculators and the foolish people.

When the *Standard* speaks of a subvention for the opera here through rich people it suggests something which exists, because the boxholders here constitute the subvention, but even with that the system cannot maintain itself financially, because the outlay is too great. In relation to this we publish an editorial notice from the Salt Lake City (Utah) *Tribune* of February 24:

THE MUSICAL COURIER has been fighting the system of paying fabulous salaries to noted opera singers for a number of years, and the way the great Eastern dailies are now coming to its assistance looks as though THE COURIER was on the point of a triumph. It has long been a fruitful source for gossip that foreign singers are paid in this country from four to six times what they could ever hope to receive in Europe, and they swarm over here in shoals to crush out the opportunities of American singers. The salary account of the Metropolitan Opera Company for a single night has run as high as \$10,000, and it is only by continued good fortune that expenses can be paid. This is so near the danger limit that the least falling off in attendance causes a deficit.

Even if the opera here is maintained hereafter, there is no possibility of ever placing it upon a sure and stable footing under the system that is in vogue. There must be artistic management—a management that educates through art; and people must go to the operas as they go to the symphony concerts—for the purpose of appreciating the character of art and the nature of the musical production. They must be music critics to some extent; that is to say, they must have a musical foundation, and they must not go simply because a certain person sings, or a certain combination of stars sings; and if they do then the operatic basis will always remain as uncertain and unsafe as it now is. The people have not been educated properly, and hence it is always an unsafe and an uncertain venture. That has always been the history of opera in the United States under foreign auspices, which means in New York, for it is here where it exists in such a precarious manner.

Other cities do not sustain it; that is to say, the healthy backbone of the American nation, the strength and power of the land, its intellectual brawn; these are not the forces that back up and indorse opera under the foreign high salary system. It has been maintained, as it is still maintained, in its precarious condition by a limited fashionable element in this city, but not by the musical element. If the musical element were to sustain the opera

here it would not remain precarious, but as it is not artistically produced, as there is no artistic management, as its very basis is antagonistic to ensemble, antagonistic to educational advancement, to competent leadership, to well trained chorus work—as it is not conducted with those aims, the musical element does not patronize it. That has always been one of the sad defects of opera in New York city. Even if the musicians of this city were willing to do so, the prices charged under the present high salary system would keep them away as a matter of practice in visiting the opera. What if a musician here and there does attend, it is impossible for the musicians as a body to pay such large sums as are necessary for the subscription to the opera. A tentative support is worth nothing.

THE MUSICAL COURIER has maintained this position for years past, and it is a true position; it is based on facts and on truth, and there is no reason whatever for hoping for any change until the artistic spirit attacks the subject, and then we will see some solution.

It is a question as to whether or not the city of New York is prepared for this at present. We are engaged in tremendous financial and industrial schemes in this city that occupy the attention of our leading men much more than anything else, including politics and the administrative affairs of the city, State and nation. This question of industrial development of the United States is so colossal that other functions of life are put aside until the industrial dream is realized. Even the wealthiest men have no time for leisure, and certainly those who are struggling to attain position must devote their attention to the questions which present themselves in such a mass as forcibly to exclude all other considerations, except certain formalities in the social world that are necessary adjuncts to the general scheme. As to art and music and such questions, they are merely incidental, and it is, therefore, a question whether under this condition anything can be done in the operatic field in an artistic direction. The present system is certainly doomed, as it has so frequently given evidence in itself.

## J. SEBASTIAN BACH AND OTHERS.

RICHARD BUCHMAYER, of Dresden, in a notice of the completion of the edition of Bach's works, by the Bach Society, reminds us that a great deal still remains to be done with reference to the master. The supplemental volume of the edition contains many compositions, the authenticity of which cannot be guaranteed, among them many of the works usually regarded as youthful works. Many of the masters who preceded Bach are still in obscurity, and the greater part of the works which influenced the musical development of the time have perished.

Herr Buchmayer then proceeds to treat of three Clavier pieces, usually attributed to J. Sebastian Bach, which really came from an earlier period, and were written by J. Christoph Bach, of Eisenach, by Christian Friedrich Witt, of Gotha, and Henry Purcell, the Englishman. In all this there is no injury to J. S. Bach's artistic glory, but there will be a change of view respecting the development of Bach's genius, and the condition of the older Clavier literature.

The first of the three works discussed is the Prelude and Fugue in E flat major. In 1873 Spitta, in his Bach biography, wrote that this was the only work of Bach in which, together with Buxtehude's manner, that of Froberger could be noted. In 1884 the same piece was published by A. G. Ritter in his "History of Organ Playing from the Fourteenth to the Eighteenth Century," as the work of John Christoph Bach, of Eisenach, with the note, "By the kindness of Prof. Dr. Faisst, of Stuttgart." In 1888 it was printed by H. Bischoff, in his edition of the Clavier works of J. S. Bach. He had no

doubt of its authenticity, but remarked that it was more adapted for the organ than the Clavier. Bischoff used for the prelude a single copy, that had been left by the organist Prager, now in the Royal Library at Berlin, and for the fugue a volume containing six fugues left by Westphal, also in the same library; a manuscript, p. 304, in the same library, and a manuscript No. 606 in the Amalia Library of the Joachimsthal Gymnasium, in which it is described as "Fuga Allegro." In the Bach Society's edition the editor, G. Naumann, describes the work as a "piece emanating probably from an early period." Seiffert in his "History of Clavier Music" places the work under the name of J. Christoph Bach, at p. 232, and strangely, at p. 376, under the head of J. S. Bach, he writes "A fourth composition, Prelude and Fugue in E flat major, gives us a proof that Froberger is one of the Viennese musicians studied by Bach."

"By accident," Herr Buchmayer continues, "I was turning over the leaves of Eitner's 'Quellen Lexicon,' when I came across (p. 267, col. 1), under the title of John Christoph Bach (the son of Sebastian), the note 'Prelude and Fugue E flat major MS., doubtful which J. Chr. Leipsic.'" On this intimation Herr Buchmayer applied to the librarian of the City Library, of Leipsic, who placed the manuscript at his disposal. It is a tall folio volume, and bears the words, "No. 5, J. Chr. Bach and others (organ works)." The first number is the work in question, in the handwriting of the first half of the eighteenth century, and is inscribed Praeclodium, and the name "Joh. Christoph Bach org. Isennaci," and at the end of the prelude are the words, "Verte sequitur fuga." The other numbers in the manuscript are by contemporaries of John Christoph Bach.

Herr Buchmayer concludes therefore that Joh. Christoph Bach is the author of the work in question; that he was acquainted with the Vienna or Southern school, and especially with Froberger, and that his nephew, J. Seb. Bach, would learn to know Froberger's style in early life. Of course such a conclusion will annoy those who, like Spitta, believe that the bearers of the name of Bach never had any Italian education, or enjoyed the instructions of a foreign master. The Passacaglia in D minor comes next in the list of works falsely attributed to J. Seb. Bach. Herr Buchmayer two years ago, while looking for new material for his historical concerts, consulted a catalogue of the Cassel Library. There he found a Passacaglia, by C. F. Witt, a composer once famous, but now forgotten, and the manuscript was kindly placed at his disposal by the director of the Royal Library, of Dresden. To his astonishment he recognized in the composition, the Passacaglia which had been published in Peter's Supplemental Volume of the piano works of J. Seb. Bach, No. VI., p. 40-45, and in the Bach Society's edition, Vo. 42, No. 15, p. 234-240.

The Cassel manuscript, a tall folio (F 37), has the title Passacaglia, and is inscribed in faded but still clearly legible letters, "C. F. Witt." The proof that Witt was the author rests not only in his inscription of the author's name on an old manuscript, preserved with many more of Witt's compositions, but on the facts that the Cassel text contains very important variations from the Schelbe-Gleischauf text, and that Gerber, in his "New Lexicon," under the name of Chr. Friedr. Witt, writes, "I myself possess a MS. of his piano and organ work: Ciacona, G major, with 15 variations; Ciacona, A minor, with 150 variations; Passacaglia, in D minor, with 21 variations, &c."

The conclusion that the work is by a predecessor of Bach is inferred from the whole antique character of the composition. In the discussion of this point Herr Buchmayer differs from Seiffert, who regards "the variations on a Passacaglia, in D minor, as Bach's earliest attempts in this form, and

as bearing a thoroughly German stamp," and remarks that the Witt composition is modeled on the Chaconnes and Passacaglias of Lully of which the best known is the Passacaglia in the opera of "Armida" (1686). Now Lully's operas were popular in all the German courts at the end of that century, and therefore it is not surprising that German composers should have been influenced by them.

Finally the Toccata in A major is taken in hand. In 1897 Herr Buchmayer, while in London, made the acquaintance of Fuller Maitland, the well-known critic of the *Times* and the publisher of English Virginal music. At that time the Germans had little knowledge of Purcell's works, but Fuller Maitland played several of them for him, among them a toccata. On his return to Dresden Herr Buchmayer was looking over the supplementary volumes of the Bach Society, and there he found the toccata assigned to Bach as "possibly genuine." He communicated his discovery to the librarian of the Royal Library, of Berlin, with a request that he would communicate it to Bach students. One of these, Max Seiffert, in his "History of Clavier Playing," confirming the double existence of the toccata in the publications of the Purcell Society and the Bach Society, adds that "reasons of style, such as the octaves of the left hand in the fourth part, speak against the authorship of 'Seb. Bach.'" The work does not appear in the collection of clavier pieces, published by Purcell himself in 1689, nor in those published by his widow in 1696. It is found, however, in two collections of Purcell's compositions in the British Museum, and was published in 1879 by E. Pauer in his Harpsichord Music. In 1894 it appears in the Bach Society edition, and in 1895 in the Purcell Society edition.

Herr Buchmayer makes a detailed investigation into the various texts of these three works, which occupies several pages in the March number of the International Music Society's magazine, to which Bach students must be referred. He adds, "I cannot close my remarks without expressing my conviction that more numbers, assigned as 'possibly genuine' to J. Seb. Bach, in the Bach Society's edition, as well as some pieces in Peters' Supplemental Volume, were not composed by J. Seb. Bach."

#### PETER BENOIT IS DEAD.

PETER BENOIT, the Flemish composer, died at Brussels March 5. He was born at Harlebeke, Belgium, August 17, 1834. Studying music first with his father, he entered the Brussels Conservatory, and became a favorite pupil of Fetis. He stayed there in the years between 1851 and 1855, and wrote an opera and music to several melodramas. A conductor in 1856, he won the Prix de Rome in 1857, with a cantata, "Le Meurtre d'Abel." After a course of liberal studies in Leipsic, Dresden, Munich and Berlin, Benoit began to display great critical activity, using his pen in behalf of the cause of nationalism in music. His opera "Le Roi des Aulnes" was accepted by the Theatre Lyrique, of Paris, in 1861, but it was never produced. From 1867 Benoit was director of the Antwerp Conservatory, and his influence upon the Young Flemish school was both good and great. Among the more distinguished of his pupils may be mentioned the name of Frank Van der Stucken.

It was owing to Benoit's constant propaganda that the Antwerp Conservatory came into existence. His musical patriotism was intense and his dream was to build up anew the old musical reputation of the Flemish. The list of his compositions is a long one, being chiefly composed of oratorios, cantatas and operas, though he wrote masses, a piano concerto, one for flute, and the music to "Charlotte Corday." His oratorio "Lucifer" was given at Albert Hall in 1892, but was not warmly

received, being very modern in style and free from England's beloved Händelisms. Decidedly a marked musical personality was Benoit's, and New York should be afforded an opportunity of hearing his music.

#### RUSKIN AS A CRITICAL DAUBER.

WHEN an otherwise sane and serious writer becomes intoxicated with his subject he flounders about in the shallow pool of apt adjectives and possible similes searching for a suitable and effective garb wherewith to drape his manikin of thought; he tries on one after another, rejecting them all as commonplace while he longs for a striking and impressive verbal effect. Then, lured by daring chance he dives headlong into the weedy sea of musical terms and appears at the surface with one in each hand, with which he wades ashore conceited of his find. A practical application of such far-fetched verbiage results too often in sheer nonsense—sometimes he hits off a phrase which passes hurried muster, though usually he coins confused stuff or commits verbiage.

But few writers escape this fate. Shakespeare was a notable exception; he employed an enormous quantity of musical comparisons, yet seldom sinned; he had either acquired the necessary technical knowledge or he borrowed it—probably both. At times when wavering on the brink of inanity he recovers his balance by a pun so cunningly poised as to deflect censure for his straining at meanings and so cleverly aimed that it reconciles the reader to that usually odious form of wit.

Ruskin has roiled many of his pages with attempts at musical expression forgivable in a child but unpardonable in a Ruskin. And these sporadic sins were collected, edited and published during his lifetime. A preface blandly informs the reader that the thoughts of Ruskin on music have been compiled "for the use of his many students who are also interested in the art of music (sic), and who, accustomed to his manner of teaching, will look behind his words for the thoughts contained therein (sic.). To make people think that ever has been Mr. Ruskin's aim, and the passages he has written on music are no exception to the rule." The arrogance of this is colossal, and any reader though slightly acquainted with the art of music who thinks while reading (an exception of course) hopes that Ruskin was guilelessly misled, and that he trusted no one would "look behind his words for the thoughts contained therein." So the preface to the book kills all compassion and there remains no other reason why some of Ruskin's musical opinions should not be crucified.

Lest this process appear ungallant to the more tenderhearted, let it be known that with very few exceptions Ruskin's voicings on this subject appear in his later writings and therefore cannot by any chance be attributed to the indiscretion of a youthful enthusiasm; and, furthermore, he asserts that, "between my fine rhythmic ear and true lover's sentiment, I got to understand some principles of musical art, which I shall perhaps be able to enforce with benefit on the musical public mind even to-day." The immodesty of this statement displays Ruskin's ignorance of the subject, for if he hoped to browbeat the public with opinions based only on such trivial attributes as a fine rhythmic ear and true lover's sentiment, he held a very vulgar idea of music as an art and none at all of the public estimation of it. His declaration is all sufficient to negate the value of his musical prattling, but he piles on more damning evidence of his folly. In his younger days he was accustomed to hear a great range of good music completely and rightly rendered, but that the scientific German compositions were simply tiresome and the pretty modulations of Italian (of which he confesses he understood no syllable) pleasant only as the trills of the blackbirds! Later he criticizes Patti for the tempo at which she sang an air of Mozart, adding: "It is a pretty conceit of musical

people to call themselves scientific when they have not yet fixed their unit of time!" Did Ruskin ever hear of the metronome? Arguing that he did not and applying his remark to his favorite art, would it be fair to declare painting an unscientific art because it has no unit of color? And if he has replied that the standard of colors had been fixed by the old masters, then would it follow that modern painting is unscientific because the colors employed today are not identical with those of Rubens and Rembrandt?

Ruskin is now fairly in the maze and is losing himself rapidly. "We cannot have the richest harmony with the sharpest and most audible articulation of words, yet good singers will articulate clearly, and the perfect study of the science of music will conduct to a fine articulation." In what manner the articulation of words concerns the harmony or, to be more gracious, what he meant to express by this remark must remain conjectural.

"In all the noblest compositions utmost power is permitted, but only for a short time, or over a small space," is a formula that might have emanated from a very narrow mind attempting to restrict art within boundaries themselves vaguely interpreted. He has the Philistine's horror of any false notes, protesting that in song words must be sacrificed to the music where conditions do not permit of perfect song, declaring, "If you sing at all you must sing sweetly." The latter would be valuable advice to a kindergarten, but to maturer persons it sounds trivial and snobbish. "The best part of every great work is always inexplicable; it is good because it is good," he argues, in sober earnest. Could he really have believed such bald rot? Are there, then, no reasons for greatness in an art work? If so, a critic has absolutely no basis upon which to ground his huge verdict, which he tries to "enforce with benefit on the public mind"; nor has he any advantage over the uneducated, to whom the best part of every great work is always inexplicable.

In another passage he refers to "faithful and gentle (sic) orchestral renderings of the work of the highest classical masters," and makes one wonder why he with his love for bold color should wish to hear all classical music "gently" rendered. Fancy, for a ludicrous example, hearing Beethoven's Ninth Symphony purred by an orchestra! Still he ambles on: "The entirely first-rate musicians and painters are born; sound and color wait on them from their youth, and no practice will ever enable other human creatures to do anything like them," which is discouraging, or would be if it were absolutely true.

But the ordinary toiling mortal finds cheer and consolation in the fact that many musical prodigies come to naught, and remembers, on the other hand, the notable instances of Wagner and Tschaikowsky, who did nothing musically startling in their infancy. However, even Ruskin must have felt ashamed of his statement, for he adds: "But the matter must still depend on practice as well as on genius," which is a sensible modification. "After learning to reason you will learn to sing, for you will want to," he rhapsodizes with faint logic, but grows sarcastic and earnest when he complains of the wretched part-singing heard in Italy. "Of bestial howling and entirely frantic vomiting up of hopelessly damned souls through their still carnal throats I have heard more than, please God, I will ever endure the hearing of again in one of His summers," which is spoken like unto an honest man and with reasonable protest.

The modernity of music and its instruments seems to depress him, and in answer to some nagging correspondent he declares stoutly that "we shall have to be content, however, for our part with a little twanging on such roughly made harps as the Jews and Greeks got their melody out of." This is the most obstinate phase of idealism emanating from a self-appointed reformer who wished to

revise the musical scheme of things existing during so remote a period that they would be absolutely impractical at the present time.

But worst of all is his pose as a musical moralizer. "A bad woman may have a sweet voice," he preaches, "but that sweetness of voice comes of the past morality of her race. That she can sing with it at all she owes to the determination of laws of music by the morality of the past." Here at last is a solution to the mooted origin of musical genius which is as startling as Ruskin's presumption. Of course he could have argued that somewhere in the ancestry of even immoral musicians there existed patches of morality, but it is a great pity he did not individualize, and at least in one instance let us see the grotesque manner in which his logic took one ancestral hurdle after another until it had found a very pious person in the lineage of one or another of our noted musicians; and having located this course had traced and proven the effect of this righteousness, as resulting in a genius of musicianship several generations after. Such a procedure, if successful, would be of vast aid to musical biographers, who have more reasonable and less religious ideas of the engendering of genius, and are innocently content when after shrewd ferreting among records they are able to prove someone among the forefathers of a prominent musician who modestly tooted a horn or scraped a fiddle. Unfortunately, Ruskin only generalized, and his logic is windblown.

Whatever Ruskin's position as a critic of other branches of art, any attempt to pose him as a music critic is hopelessly damaged by his own statements and judgments. Scattered aimlessly through many beautifully written pages, his remarks on this subject may escape detection, but published baldly and boldly as "Ruskin on Music" they might mislead the reader (principally on account of the author's prominence as a critic), and seriously impair his mental digestion. "Ruskin on Music" is a safe book to avoid.

#### CONFlicting REPORTS ABOUT GRIEG'S HEALTH.

CONFlicting reports regarding the illness of Edvard Grieg are being received in London. The Norwegian composer is reported to be in Copenhagen, and in fairly good health, and again dispatches from Christiania are received declaring him to be in a critical condition. There was even a rumor of his death, but this was without foundation.

#### Emma Thursby's Luncheon and At Home.

LAST Tuesday (March 5) Miss Emma Thursby gave a luncheon for twelve in honor of Miss Julia Marlowe. The other guests were Mrs. Olea Bull Vaughan, Mrs. Ignatius Grossman, Mrs. Clarence Rice, Mrs. Robinson Smith, Mrs. Hugh Chisholm, Miss Minnie Tracey, Mlle. Paquelier, Mrs. John Drake and Mrs. Perry Northrop. After luncheon Miss Tracey sang. Madame Melba, who was to have been present, telegraphed that she was called to Philadelphia.

Those who attended Miss Emma Thursby's usual Friday afternoon last week, at her apartment, 34 Gramercy Park, were delightfully entertained by the singing of Miss Minnie Tracey, Victor Baillard, Miss Marie Goetz, Miss Evelyn Fogg, and also some pupils of Miss Thursby, among them Miss Josephine Schaffer, dramatic soprano, and Miss Grace Mae Clare, lyric soprano, who are making wonderful progress. Miss Marie Shadé and Miss Angela Anderson played. Among the guests were Mme. A. Saleza, Mme. Maurice Grau, Mrs. Clarence Rice, Mrs. Russak, Mrs. Ignatius Grossman, Mrs. Herbert Weatherspoon, Mrs. Walter Brodn, Mme. Le Plangeon and Dr. Lumholtz, the Norwegian explorer.

#### Louise Voigt for Baltimore.

The excellent singer appears as soloist at the Germania Club concert in Baltimore, Md., May 6. She had great success in her appearance with the Haydn Society, of Orange, N. J., last week.



#### The Stars.

Once, lying on a bed of juniper,  
I watched the passing of a northern light  
That stole, a pale and shadowy eremite,  
From the dark mystery of pine and fir  
And, leaping upward from the mountain's spur,  
With tenuous fingers waged celestial fight  
To snatch the star-gold blossoms from their height;  
Then, failing, wanned into the things that were.  
So we, with passionate strife or anguished wait,  
Reach eager hands toward those unseen bars,  
Like children at some noble pleasure gate,  
Seeking the untold glory of the stars  
Ever inscrutable, inviolate  
That view our deadly wounds, our cruel scars.

Marguerite Merington, in the Century.

YOU know by this time how much I admire Count Tolstoy as a great artist, and my regret that he is filled with foolish religious notions instead of giving the world, if not another, at least something like "Anna Karenina." He is very sick now, and has just been excommunicated by the Holy Greek Church—a grim sort of a joke in the twentieth century. There is, however, a side to Tolstoy that few know. The time has come to say something about Frau Anna Seuron's book, published in Berlin, which gives the inner life of the Tolstoy family. We are told that Frau Seuron expresses with a frankness that will startle those who feel unqualified admiration for Lyof Tolstoy the intimate knowledge which she acquired of the celebrated author's character. We are assured by her that while she has no faith in Tolstoy as a reformer and an apostle of the lowly, she still remains one of his devoted admirers. I, too, am an ardent admirer of the great Russian, but I always suspected that there was another side to the religious question. The question she asks is: Is Tolstoy a humbug?

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Frau Seuron declares that Tolstoy is not a harmonious, simple character; that he is not a genius, a true vein of precious metal in the rock, but a patchwork, a bit of mosaic, whose cracks and faults have been so well daubed over that they appear, to many people, to form a smooth, united surface. He is no anchorite, convinced of the nothingness of the world, who has conquered himself and has turned his back on it in disdain, but a man who has carried his vanity over into the "new life," which he has fashioned after his own pattern. When he finds that his principles and his sins cannot be reconciled by any amount of discussion he turns a somersault from his point of view, withdraws to his study, and begins with all the more zeal to set down in writing his laudations of the elementary principles of life, which he has just outraged.

After firmly refusing for more than a year to touch meat, he allowed his family to persuade him to eat poultry, though he maintained that he intended to adhere to his rules. But the attentive observer would hear the clatter of knife and fork in the dining room during the night, and the next morning the roast beef, which had been left on the table, would be found half devoured. How shocking, Frau Seuron! Tolstoy never confessed to his sin of weak indulgence, but the eavesdropping Seweron is sure of her facts. He also indulged surreptitiously in a smoke, after preaching

against it. She concludes that while the count might be a temporary fanatic for abnegation, he was not built for a saint. Oh, Teutonic wisdom!

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As a proof of this Frau Seuron alleges the count's treatment of his own peasants and of the poor and beggars in general. She hints that his pockets were usually buttoned even when a few copecks would have relieved distress. On such occasions he justified himself in his own eyes by his theories of the evil of money and the blessings of poverty. For example, when the peasants of his village, Yasnaya Polyna, had but three spades among them and lacked all the implements wherewith to cultivate the land, Tolstoy refused to help them to buy the necessary tools. He said that precisely this lack of implements made them lend to each other, and that was an act of helpful brotherly love. When the count, who was constantly writing about brotherly love, talked with a begging peasant the despot of the sixteenth century awoke in him. It was as if abysses lay between them. A hard, cold look came into the count's eyes and the petitioner went away shaking his head. This sounds like malicious gossip!

When the Countess Tolstoy, anxious for her own future and that of her children, wished to exploit his works the count vehemently protested against money in his usual strain. But when the countess persisted and carried on business too openly under his nose he would go out and chop wood. He worked in earnest at such rough tasks. He did not change his dress at dinner and brought the odors of stables in with him; as he had a strong taste for perfumes and did not stint himself in the use of them, the combination of smells sometimes required strong nerves on the part of those present. Frau Seuron takes a very practical view of his arduous labors; they replace the riding and hunting which he has foresworn. His healthy, muscular frame requires, or did require, much exercise, and he takes it in this form because it suits his health, and that is all there is to the fad of hard labor for the salvation of the soul.

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In the name of all that is silly, why shouldn't Tolstoy eat cold meat at midnight? Only a tattling and disgruntled German governess could have noticed a queer expression in his eyes when he refused peasants money. I fancy he knew what he was about and the exact location of the tavern where the *moujik* would spend his copecks for vodka. And what if the great man was inconsistent? It but proved his humanity and the existence in him of a big layer of humanity, of good old Adam. It takes a solid foundation of devilish to make a saint. Saints are not negative in character; affirmation is the salt of their existence. Only namby-pamby mediocrities who fear both evil and good fail to understand the lights and shadows in the nature of a great man like Tolstoy. So let us snap our fingers at Frau Seuron and go read "The Cossacks," or "Peace and War," or "Resurrection."

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Mascagni has been again rearing on his hind legs, and saying things about the critics. The public alone, says he, should be the judge of a musical composition. Heaven help Pietro if it was—it has deserted him absolutely since *Cavalleria Rusticana*. I notice that when a musician is let loose in the critical field his first quaver is over the dullness of the critics and the enlightenment of the general public. Yet it is seldom if ever that the public makes up its mind about a new composition, and usually when it does it errs in the most vociferous manner. "*Cavalleria Rusticana*" is a signal specimen. The *Herald* tried the "public verdict" racket only a month ago with sad results. Mascagni without the Italian music critics would not be the Mascagni he is to-day, let him fume as he will. His reputation is largely a newspaper one, and as a

matter of fact, the "boom" having collapsed, the now storms against the very institution that made him. The critic, he avers, is a *maestro mancato*. Well, so is Mascagni a *maestro mancato*!

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I have been reading a book called "The Mirror of Music." It is by Stanley V. Makower, and for it Aubrey Beardsley made a picture, a big lady playing a three stringed double bass, her (his or its) wings meanwhile flapping in the heavenly breeze. I think it may be intended to give us an idea of Lady Jane, *née* Mikado, jerking music in the Elysian Potter's Fields.

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But the story. It is one about a musical Marie Bashkirtseff. The young woman's conduct is so odd that she, too, keeps a diary so as to save her degenerate remarks. Full of the lust of music, she furiously plays the piano. Her parents watch her closely. One night, while she is executing "Aveu" in Schumann's "Carneval," she sees her father grow pale. She determines to get at his secret. Then she discovers that her grandmother died mad. Immediately this strange young woman composes an opera, which is sung in the dark, and she is locked up in a lunatic asylum. She ran away with a violinist, whose technic is lean and brilliant, and whose eyes glow like drunken saucers.

*Dio Mio!* how those eyes needed an optician's care. They bulged with love, but they kept out of the way when the poor wretch they lured went insane. The book is full of musical examples. Chopin is levied upon, and so is Beethoven. The first movement of the "Kreutzer" Sonata, and parts of the "Appassionata" crop up as danger signals whenever the girl is about to change her petticoats or shift the cut—as they say in railroad circles. On page 117 something is told, and wonderfully told. The flower symbolism is charming.

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The style is rotten-ripe in lushness of color. The analysis of the slowly creeping madness is well done, so much so that it finally jars on the nerves. She goes mad, and, as was the case with Schumann, hears but one tone. It becomes lower in pitch, and when it strikes B flat in the bass clef the island of music and madness is reached.

She hears the crash of planets and other noises, and sees the Tower, a tower something like the squat one to which Childe Roland came and dauntlessly blew his slug horn. The song she heard was this:

"There is a great mirror made of bright metal."  
"Outside it is a mighty power."

"The reflection of the power in the mirror—is the world."

"And the influence of the power on the mirror draws sound from the metal, and this is music."

"But both depend on the power."

"And the power depends on nothing, for it is absolute."

"It is vain to seek a meaning in the world; it is vain to seek a meaning in music."

"The sound of rushing water is beautiful. Yet who shall account for it by reason?"

"The world has been unfolded to you; you know its beauty."

"It is a great poem."

"And there is music in it—a chord in the minor."

"And the chord is unresolved."

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After this combination of Genesis, as rewritten by Arthur Schopenhauer, with the aid of a handbook on acoustics—for so it sounds to me—the young girl goes raving crazy. The man who caused the trouble, the fiddler with the calcium gig lamps in his skull, reverently keeps the diary until one day, when asked his opinion of women, he brings forth this same diary, and in the smoking

room of a London club reads it. The book closes with a few bars from the first movement of the "Appassionata" Sonata. It appears that the heroine, Sarah Kaftal, heard them before she died, "but did not recognize their source," because the notes occurred in inverse order.

Now, how in the name of moonshine did the man find this out? No wonder she died crazy.

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I enjoyed very much Arthur Whiting's piano recital last Saturday afternoon in Mendelssohn Hall. Here was his program:

Sonata, F sharp minor, op. 2.....	Brahms
Intermezzo, B flat minor, op. 117.....	Brahms
Intermezzo, E flat, op. 117.....	Brahms
Rhapsodie, G minor, op. 79.....	Brahms
Intermezzo, A flat, op. 76.....	Brahms
Rhapsodie, E flat, op. 119.....	Brahms
Ballade, C sharp minor, op. 16, MS. (new).....	Whiting
Romance, E flat, op. 16, MS. (new).....	Whiting
Rhapsody, G minor, op. 16, MS. (new).....	Whiting
Suite Moderne, op. 15.....	Whiting

I only wish that the Brahms haters had been at this concert. They would have heard with astonishment the romantic Sonata, brimful of melody and meaning, and aghast might have exclaimed: "Brahms couldn't have written that very dramatic first movement!" But he did, and the three movements that follow—a beautiful poem, a scherzo and an original last movement, with its informal introduction and conclusion. In the coda you fancy for the moment that Chopin is about to re-spin the wondrous web glistening on the last page of his Barcarolle. But it all ends quite Brahms-ian. I haven't heard the Sonata since it came from the fingers of Eugen d'Albert. Mr. Whiting played it with understanding and sympathy.

In the smaller pieces his tone and style became warmer and more intimate. The B flat minor Intermezzo was charmingly read. I longed for more parental warmth in the "Cradle Song," but the G minor Rhapsodie was really exciting. Its sinister messages were clearly proclaimed by the pianist, who sounded the precise emotional key throughout. I should have preferred the A flat Intermezzo taken more blithely and a trifle less dragging. This, however, is purely a personal notion. The bold, healthy affirmations of the E flat Rhapsodie were not lacking.

Mr. Whiting's new music proved interesting. The first part of the C sharp minor Ballade caught my fancy, but I could not become interested in the middle section, for its vaporish passage work, well contrasted in sentiment and form as it is to the opening, did not hold my attention. But perhaps my dislike to scale figures and ornament in modern piano music must not be taken too seriously. The Romance is full of feeling and the Rhapsody is true Whiting—sonorous, brilliant, dramatic. It is one of the best things he has done. I hope to see op. 16 in print soon.

A most artistic and effective performance of his Suite closed the recital. All Mr. Whiting's good qualities as a composer and a pianist were in it. The Prelude still sings in my ears!

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*Figaro* tells an amusing story about Mme. Yvette Guilbert and Joris Karl Huysmans, the novelist. Readers of those weird and satanic romances, "A Rebours" and "Là Bas," will remember hearing of M. Huysmans' conversion to Catholicism three years or so ago. The outcome in literature of the author's altered view of life was a thick volume, both exhaustive in architectural lore and mystical in inspiration on cathedrals. The other result of M. Huysmans' conversion was that he renounced the boulevards forever, and retired into a hermit's cell adjoining a monastery in a secluded country vale untrdden by tourists. There the repentant author of many unorthodox novels lives the life of

a monk, conforming exactly to the rules followed in the monastery next door.

The other day there came to him a letter from the outer world, which he has renounced, bearing the signature of a Parisian celebrity, Yvette Guilbert. The former divette, who has quite given up the particular style of art which she made famous, wrote to M. Huysmans for his advice in an entirely new venture which she contemplates. She said that she wanted to act a saint on the stage. Could M. Huysmans tell her which particular saint she had better impersonate, and which would be best suited to her own artistic temperament? The monastic author, who has lost in meditation his old gift of irony, replied by counseling Madame Guilbert to read the lives of all the saints, from the study of which she could not fail to derive in many ways great benefit. Possibly, then, she would be in a position to make her own choice of a saint, but he doubted it.

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In the current *Contemporary Review*, Mr. Edmund Gosse pleads the cause of the novelist René de Bazin. More interesting than the substance of the article are certain preliminary observations on the decay of fiction in France and the rise of criticism:

What was most noteworthy in the French belles-lettres of ten years ago was the brilliant galaxy of critics that swam into our ken. In men like MM. Lemaitre, Anatole France, Brunetière and Gaston Paris the intelligent reader found purveyors of entertainment which was as charming as fiction, and much more solid and stimulating. Why read dull novels when one could be so much better amused by a new volume of "La Vie Littéraire?"

In pure criticism there is now again a certain depression in French literature. The most brilliant of the group I have just mentioned has turned from the adventures of books to the analysis of life. But the author of "L'Anneau d'Améthyste" is hardly to be counted among the novelists. His philosophical satires, sparkling with wit and malice, incomparable in their beauty of expression, are doubtless the most exquisite productions proceeding to-day from the pen of a Frenchman, but "L'Orme du Mail" is no more a novel than "Friendship's Garland" is. Among the talents which were directly challenged by the theories of the naturalistic school, the one which seems to have escaped least battered from the fray is that of M. Paul Bourget. He stands apart, like Henry James—the European writer with whom he is in closest relation. But even over this delicious writer a certain change is passing. He becomes less and less a novelist, and more and more a writer of *nouvelles* or short stories. "La Duchesse Bleue" was not a *roman*; it was a *nouvelle* writ large, and in the volume of consummate studies of applied psychology ("Un Homme d'Afaires"), which reaches me as I write these lines, I find a M. Paul Bourget more than ever removed from the battlefield of common fiction, more than ever isolated in his exquisite attenuation of the enigmas of the human heart. On the broader field, M. Marcel Prévost and M. Paul Hervieu support the Balzac tradition after their strenuous and intelligent fashion. It is these two writers who continue for us the manufacture of the "French novel" pure and simple. Do they console us for Flaubert and Maupassant and Goncourt? Me, I am afraid, they do but faintly console.

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George Moore, in the *Nineteenth Century*, enters "A Plea for the Soul of the Irish People," or, more literally, urges that the Irish language be recognized and encouraged in the schools. The re-establishing of a moribund language strikes one as a desperate enterprise, but Mr. Moore has eloquent reasons for his paradox.

"The teaching of history, he says, is that the danger of empire is uniformity, and those in charge

of the English empire must guard against it if the English empire is to escape the artistic and literary sterility of the Chinese, the Babylonian and Persian and Roman empires. We can only escape from a new dark age, in which literature and art will crumble into the monotony of empire, by the preservation of languages and all local characteristics. To those who believe as I do, that nothing in the world is useless—that an ode is equal to a battle, a prayer to a railway station, that the wastes are as necessary as the 'open door,' and the pure sky as the fume of the chimney—there is something inexpressibly shocking in the destruction of a language. The destruction of an individual soul is a mournful spectacle, but the destruction of a nation's soul is an act of iconoclasm more terrible than the bombardment of the Parthenon or the burning of Persepolis. Leave the soul and the soul will create more literature; destroy the soul and there is a measure of aspiration and divinity less in the world. This article is a plea for the soul of the Irish people. Destroy the language and you destroy it. I plead for the preservation of that mysterious background of legends and traditions out of which Ireland has come, and which 100 years of determined Anglicization has not altogether blotted out. The peasant of to-day is acquainted with the heroic tales of the Fenian cycle, and to him Dairmuid and Usheen and Caoelte are a part of his inheritance. In stealing from him the traditions of his race, his songs and legends, you do not give him what is best in England—Shakespeare, Shelley and Keats—but the gutter press of London. The seemingly undying hatred of the Celt for the Saxon springs from the desire of the Celt to keep the soul which God gave him, and which he feels instinctively has been taken from him. It is not too late to stop this rape. I have sufficient faith in England to believe that there are many who will agree that this revolt is a noble revolt.

ALTHOUGH none of the New York papers credited the following paragraph, it first appeared in Percy Betts' musical column in the London *Daily News*:

"A passing remark which we made last week that the 10th inst. was Madame Patti's birthday has elicited some letters of inquiry whether we have not given the wrong date. Madame Patti herself, we believe, keeps her birthday on February 19, that being the date given in the first edition of Groves' dictionary, although Sir George corrected the mistake in the supplement to his dictionary. The whole matter was dealt with in these columns about a dozen years ago, and the following translation of the official birth certificate places the matter beyond much doubt:

"Book of Baptisms, No. 42, page 153. In the City of Madrid, province of the same name, on April 8, 1843, I, Don Josef Losada, Vicar of the Parish of St. Louis, solemnly baptized a girl, born at 4 o'clock in the afternoon of the 10th February of the current year, the legitimate daughter of Salvator Patti, professor of music, born at Catania, in Sicily, and of Catherine Chiesa, born in Rome.

"The paternal grandparents were Pietro Patti and Conception Marino, and the maternal were John Chiesa, born at Venice, and Louise Caselli, born at Marino, in the Pontifical States.

"The child was given the name of Adela Juaña Maria.

"There assisted at the baptism as godfather Giuseppe Sinico, of Venice, professor of music, and as godmother his wife, Rosa Monara Sinico, born at Cremona, in Lombardy, whom I have warned of

the spiritual duties they have contracted to fulfil by this act; and as witnesses Julien Huezal and Casimir Garcia, born at Madrid, sacristans of this parish.

"In witness whereof I have signed and delivered the present certificate, 8th April, &c.

#### 'JOSEF LOSADA.'

"Madame Patti's godfather, Giuseppe Sinico, is, we believe (though he had an uncle, also a music teacher, of the same Christian name), the musician who afterward became so popular as a professor of singing in London. His wife by a later marriage was the well-known prima donna Madame Sinico, who sang for so many years at Her Majesty's and Covent Garden."

#### George Hamlin in Detroit.

GEORGE HAMLIN and David Bispham appeared in Detroit on Tuesday, March 5, under the auspices of the Tuesday Musicale, and met with a flattering reception. Some newspaper comments follow:

The recital was on the whole one of the most completely satisfying musical events the Tuesday Musicale has ever arranged. Both Bispham and Mr. Hamlin are artists of the most thorough order, and their work last night could not fail to please even the most critical musicians. George Hamlin opened the program, singing for the entire first part eleven songs of Richard Strauss. Beauty and sweetness rather than power characterize his tenor voice, every tone of which is musical. He is not in the least degree, however, on the order of the languishing, effeminate tenor, and he uses his voice with rare discretion. The Strauss music he sang was truly beautiful. Mr. Hamlin had arranged his songs in a series of ascending climaxes. His last song, "Cecille," seemed to be the most liked of all, and probably the best bit of singing Mr. Hamlin did during the evening was the closing verse of this. For this song he was obliged to give an encore, and he responded by repeating it. The audience remained in their seats long enough to recall all three artists to bow their thanks.—Detroit Journal, March 6, 1901.

George Hamlin, the well known tenor, presented the first part of the program. He at once showed himself to be the master of a well cultivated voice, and was received by the audience with marked appreciation. He sang the dainty "Serenade," op. 17, and the lighter "Die Nacht" most delightfully. His last number, "Cecille," brought him an encore, and he responded with a repetition of that song. The large audience would not disperse until the soloists and accompanists had returned and bowed their acknowledgments to the earnest applause their efforts received.—Detroit Free Press, March 6, 1901.

Mr. Hamlin was in fine voice, and his rendering of the many German lyrics set down for his portion of the program was attractive in a high degree. Much applause was showered upon him, and when his part of the work was done the audience recalled him several times until he added one more number to his series of selections.—Detroit Tribune, March 6, 1901.

#### Letters to Brounoff.

THE Hornellsville Musical Club sends Platon Brounoff the following letter:

HORNELLSVILLE, N. Y., February, 1901.

Platon Brounoff:

DEAR SIR—The Musical Culture Club wishes me to thank you for your most instructive, entertaining and artistic lecture recital on Russian music that you gave for us last week. We are highly gratified that it was such a success in every respect. Very truly,

MRS. HARRY BENTLEY.

Another letter on the same lines comes from Washington, D. C., as follows:

P. Brounoff:

DEAR SIR—We are indebted to you for a most enjoyable evening in your lecture recital on Russian music. Our pleasure on that interesting occasion was only equalled by our disappointment in the necessary curtailment of your program. We especially regretted that you could not give the examples of Dragominsky, Cui, Arensky and Borodin—can we not hope that you will return before the close of the season? I am sure Washington audiences would like a more extended acquaintance with your very attractive theme, enhanced as it is by your magnificent vocal and instrumental illustrations.

Sincerely yours, M. E. P. M.

#### Another Bacheller Pupil's Success.

MISS EDNA SMITH sang Luzzi's "Ave Maria" at the last students' concert at the College of Music, receiving many recalls; her voice is expressive, with an especially fine legato. This is the third pupil who has made a decided success in the past two months.

Mr. Bacheller is to give three recitals of Miss Edna Park's songs in conjunction with those of MacDowell. Many of these songs are yet in manuscript, and are pronounced beautiful by Mr. Bacheller. One of these recitals will be given in his Carnegie Hall studio, one in Brooklyn and one in Manhattan.

Mr. Bacheller sings "Elijah" May 1 at Mount Kisco, and with the Bedford Choral Union April 5 he sings "The Redemption" in Brooklyn.

#### Leipsic Philharmonic Orchestra.

THE Leipsic Philharmonic Orchestra, with Hans Wendorfstein conductor, and Slivinski, the pianist, will be heard on their tour as follows:

New York, N. Y., Carnegie Hall, Sunday evening, March 10. Boston, Mass., Tremont Temple, Monday evening, March 11. Boston, Mass., Tremont Temple, Tuesday matinee, March 12. Boston, Mass., Tremont Temple, Tuesday evening, March 13. Worcester, Mass., Mechanics' Hall, Wednesday evening, March 14. Utica, N. Y., Majestic Theatre, Thursday evening, March 14. Toronto, Ontario, Canada, Massey Music Hall, Friday matinee, March 15.

Toronto, Ontario, Canada, Massey Music Hall, Friday evening, March 15.

Rochester, N. Y., Lyceum Theatre, Saturday evening, March 16.

Buffalo, N. Y., New Teek Theatre, Sunday evening, March 17.

Cleveland, Ohio, Grays Armory, Monday matinee, March 18.

Cleveland, Ohio, Grays Armory, Monday evening, March 18.

Toledo, Ohio, Valentine Theatre, Tuesday evening, March 19.

Indianapolis, Ind., English's Opera House, Wednesday evening, March 20.

Cincinnati, Ohio, Music Hall, Thursday evening, March 21.

Cincinnati, Ohio, Music Hall, Friday evening, March 22.

Dayton, Ohio, Victoria Theatre, Saturday evening, March 23.

Cincinnati, Ohio, Music Hall, Sunday matinee, March 24.

Knoxville, Tenn., Staub's Theatre, Monday evening, March 25.

Asheville, N. C., Grand Opera House, Tuesday evening, March 26.

Atlanta, Ga., Grand Opera House, Wednesday matinee, March 27.

Atlanta, Ga., Grand Opera House, Wednesday evening, March 27.

Birmingham, Ala., Jefferson Theatre, Thursday matinee, March 28.

Birmingham, Ala., Jefferson Theatre, Thursday evening, March 28.

Nashville, Tenn., Tabernacle, Friday evening, March 29.

Memphis, Tenn., Auditorium Theatre, Saturday evening, March 30.

Louisville, Ky., Auditorium, Monday evening, April 1.

Louisville, Ky., Auditorium, Tuesday evening, April 2.

Terre Haute, Ind., Grand Opera House, Wednesday evening, April 3.

Chicago, Ill., Studebaker Hall, Thursday evening, April 4.

Chicago, Ill., Studebaker Hall, Friday evening, April 5.

Chicago, Ill., Studebaker Hall, Saturday evening, April 6.

St. Paul, Minn., People's Church Auditorium, Monday matinee, April 8.

St. Paul, Minn., People's Church Auditorium, Monday evening, April 8.

Minneapolis, Minn., Exhibition Music Hall, Tuesday evening, April 9.

Minneapolis, Minn., Exhibition Music Hall, Wednesday matinee, April 10.

Minneapolis, Minn., Exhibition Music Hall, Wednesday evening, April 10.

St. Paul, Minn., Peoples' Church Auditorium, Thursday evening, April 11.

Saint Paul, Minn., Grand Opera House, Friday matinee, April 12.

Saint Paul, Minn., Grand Opera House, Friday evening, April 12.

St. Joseph, Mo., The Tooth Theatre, Saturday evening, April 13.

Kansas City, Mo., Convention Hall, Sunday evening, April 14.

Kansas City, Mo., Convention Hall, Monday evening, April 15.

Topeka, Kan., Grand Opera House, Tuesday evening, April 16.

St. Louis, Mo., The Odeon, Wednesday evening, April 17.

St. Louis, Mo., The Odeon, Thursday evening, April 18.

Detroit, Mich., Detroit Opera House, Friday evening, April 19.

Detroit, Mich., Detroit Opera House, Saturday matinee, April 20.

Detroit, Mich., Detroit Opera House, Saturday evening, April 20.

#### Becker's Lecture-Musicales.

THE third lecturer in Gustav L. Becker's course of lecture-musicales, given at his home, 1 West 104th street, was Frederic Winckelmann, who spoke on "The Development of Musical Form." Mr. Winckelmann, who, though totally blind, is a fellow of the American College of Musicians and a public lecturer of experience, presented his subject in such a lucid and convincing manner that he kept his audience intent and enthusiastic. The musical program was given by four of Mr. Becker's piano pupils, who played numbers by Chopin, Schumann and Paderewski.

Besides the two-piano practice for four and eight hands, which Mr. Becker has given his pupils for years, he has this season provided opportunities for them in sight reading and practice of chamber music, and some of the results will be shown at the next musical, March 30.

#### Vivien McConnell Concert.

THIS pupil of Platon Brounoff will make her professional débüt at her own concert, Knabe Hall, Thursday evening, March 28, assisted by Miss Josephine Schaffer, soprano; Mark Skalmer, cello, and F. W. Riesberg, accompanist. She is an excellent pianist, and recently played for Holy Trinity P. E. Church, of Harlem, when Dr. Townsend, chairman of the entertainment committee, wrote her as follows:

NEW YORK, March 2, 1901.  
MY DEAR MISS McCONNELL—In the name of the entertainment committee of Holy Trinity Church, let me thank you very earnestly for your delightful piano playing. You certainly are a most gifted girl and you possess a delightful touch and splendid technic. We send you our thanks and congratulations, with our best wishes for your success. With kind regards, believe me, faithfully yours,

KATHARINE G. TOWNSEND, M. D., Chairman.

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AUGUSTUS VIANESI,  
HENRY T. FINCK,  
MAX SPICKER and others.



DAY AND EVENING CLASSES.  
ADMISSION DAILY. . . . .



BOSTON, March 10, 1901.

**T**HREE weeks ago the following announcement appeared in Boston:

Mr. Ralph Emerson Burnham  
presents

Mr. Josef Hofmann.

It is true that Mr. Burnham—I hope he will pardon the curtailment of his noble name—thus followed in the footsteps of Charles Frohman, so far as the stern simplicity of advertisement is concerned. It is also true that Boston had been already introduced to Mr. Hofmann—first during the season of 1887-88, and again in March, 1898, when Josef wore trousers instead of knee breeches. But no suspicious were excited, and music lovers and critics attended the inevitable recitals of less illustrious pianists and heard for the 500th time the Bach-Liszt Fugue, the Beethoven Sonata, the Schumann piece, as well as the pieces by Chopin and Liszt. Mr. Burnham had not announced Mr. Hofmann as his "spring offering," and the constitutionally nervous went about their daily business.

Then Mr. Burnham began to flood the newspaper offices with fairy tales and legends. The musical editors learned that all the leading opera singers threw up their parts when Hofmann played, and that they tossed bouquets and precious stones at his feet from the most expensive seats; that Rubinstein would not have died had he not known that Hofmann would carry down to future generations his teacher's style and methods, &c. Here is an example of Mr. Burnham's more subtle and insidious attack:

"Josef Hofmann has a wonderful opinion of American inventions and our superiority in mechanical arts. He is himself something of an inventor, and never tires of seeing new things. Naturally, pianos interest him more than anything else, and he has been making the rounds. He wandered quite unannounced into a piano store the other day, where he was not known, and after looking about asked an indifferent clerk if he might try one of the pianos. Permission being given, he sat down, ran his fingers up and down the scale, and then played one of the finished little bits which he seems to

have always ready. Before half a dozen bars every employee in the place was standing near by. They were accustomed to hearing their pianos played every hour of every day. The old bookkeeper said: 'I never hear it any more than I hear the noise in the street, but this was different.'

Notice the phrases—"indifferent clerk," "old bookkeeper." "One of the finished little bits which he seems to have always ready" is also excellent—a brave sentence. And the fact that he does not mention the name of the favored piano that usually reminded "the old bookkeeper" of the noise in the street proves at once to Uncle Amos that there is no lurking advertisement in the pretty story.

Another tale assured us that Mr. Hofmann "has a hold upon the feminine New York which is far stronger than any sentimentality." But what did Mr. Burnham mean by this sentence: "He is like the sequel to a story"?

The stuff that Ralph Emerson Burnham sent to the newspapers of this city found its way quickly to the waste basket. There was nothing of interest or value. His stories were either preposterous yarns or silly twaddle—in some instances they were "a sweet mingling of both."

Nothing escapes Mr. Burnham's Pinkertonian eye. The fact that his advertisements had been accompanied by respectable and authentic information concerning the coming recital did not console him.

He then sent a letter to the musical editors of the daily newspapers in Boston. This letter is of such supreme and unparalleled impudence that I think it should have a wider circulation:

NEW YORK, March 4, 1901.

*Musical Editor Journal, Boston, Mass.:*  
MY DEAR SIR—I am very much surprised at the small amount of advance work which has been published in your paper concerning Joseph Hofmann. All of the papers in this and other cities where Mr. Hofmann is going to play have naturally taken a great interest. As you know, Mr. Hofmann now ranks among the three or four greatest players of the world, and while I am sure that your appreciation of him will be shown in your remarks after his concert, this will, of course, in no degree affect the success of the first concert.

Mr. Hofmann will leave for Boston to-morrow afternoon, shortly after his New York recital, and I shall be very grateful to you if you will publish an account of his arrival. As Mr. Hofmann will only be in Boston one day, it will be difficult to arrange an interview before the concert, but after it I shall arrange a time when he may be seen. Very truly yours,

R. E. BURNHAM.

Mr. Hofmann gave his recital in Boston March 6. The night of March 5 this dispatch came from New York by the Associated Press to the *Journal*. The dispatch referred to Mr. Hofmann's first recital in New York:

"His program was the largest and broadest from a musical standpoint ever presented to an American audience by any pianist. It was the unqualified opinion, given by professionals, experts and critics after the performance that

Mr. Hofmann to-day stands at the head in point of technic, style, sense of rhythm, interpretation and musicianship; and it was also the opinion of prominent professional pianists present that never since Rubinstein's day has such work been excelled in this country. At the conclusion of the performance the pianist was given a hearty and determined encore."

This, of course, was intended to save us, poor devils, the trouble of writing a notice about Mr. Hofmann's recital in Symphony Hall. But what New York critics pronounced this astounding opinion? Not Mr. Krehbiel, for he was in Boston that day. Not Mr. Henderson, for he wrote a calm opinion in which he spoke of the pianist as "lacking the calm survey, the view from the mountain top, the all-embracing vision of the completed artist." I speak of critics of the daily newspapers, for *THE MUSICAL COURIER* did not reach us until Mr. Hofmann's recital was over.

Mr. Burnham was here, I understand, the day of the recital. Comparatively few seats had been sold. Mr. Burnham took in the situation with a Napoleonic glance. "What ho! Free tickets!" And free tickets rained upon the just and the unjust. The deaf, the halt and the blind were urged to enjoy the feast. The lanes and hedges were scoured to swell the throng. Men and women that had not heard a piano recital for a dozen years sat near pupils of that musical hothouse, the New England Conservatory, who were armed with copies of Beethoven and Chopin to see that Mr. Hofmann played all the notes and to discover whether he followed the phrasing of their own esteemed teacher. There were exciting rumors about "money back of Mr. Hofmann." One of these rumors was to the effect that William C. Whitney had plunked down 100,000 cold bones and said to Ralph Emerson Burnham: "Go it!" No wonder that Mr. Burnham prefers to be considered as a manager apart from and above all others.

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But let us not be prejudiced against Mr. Hofmann because his manager is passionate in strange devices. The pianist is not responsible for such doings. And the real question is, How did he play?

His program included Liszt's arrangement of Bach's Prelude and Fugue in A minor for the organ, Beethoven's "Sonata Appassionata"—in short, the program was the same as that of his first concert in New York. His performance was that of a virtuoso who has devoted his life to the acquirement of technic. It was lacking in spontaneity, idealization, differentiation and emotion. Take, for instance, his reading of Liszt's transcription of Schubert's "Gretchen am Spinnrade," the lamentation that at last bursts into a passionate cry for the presence of the beloved one. Mr. Hofmann played it here three years ago. Would you believe it? He missed the climax, which appeals to the player or singer of stumbling technic. He missed it three years ago; he missed it last week. Do you say, "This is a trifling?" But it is as a key to the riddle. Here is a man who as a little boy excited the admiration and won the affection of musicians as well as of susceptible women. I never heard Hofmann the infant phenomenon, but I have read that he then played with true musical emotion. He no doubt displayed a plausible emotion, for I do not believe that any ten year old child can be truly emotional through the medium of an instrument. He was taken from the public stage to enjoy unusual musical advantages. He is now nearly twenty-four years old, and he surely should by this time be able to reveal temperament, if it is in his nature. He has improved in certain respects. Three years ago his attack was metallic. He struck the initial note of a melodic phrase a quick, hard blow, and the phrase was rigidly hammered out. He has overcome this fault, although he is still given to fierce pounding in stormy passages. He draws rather than paints. He is clear in black and white. He is not a colorist; few are the dynamic gradations known to him. His mechanism is smooth and polished, but it is

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not vitalized by emotion, and the polish is even and dull. And in what pieces was he most successful? In two "Songs Without Words," by Mendelssohn, which were not spontaneous songs, as he played them, but cameos, scrupulously and laboriously cut. No one but a heartless virtuoso would play his version of Chopin's Waltz in D flat, or the "Meistersinger" disarrangement. The pianist appeared to me to be a most industrious and highly respectable young man who had practiced the piano as one devotes his life to botte pool, or another to the career of a lightning calculator. He played many notes in a surprisingly short time. He often played with diagrammatic clearness and precision. He was never sensuous; he never stole his way to the heart of the hearer; he never moved by nobility of thought or expression.

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Other concerts during the week: Piano recital by Carlo Bunomaci, March 4, the son of Giuseppe Bunomaci of Florence, friend of Von Bülow and admirable musician. The young man played Beethoven's Sonata, op. 81, and pieces by Chopin, Liszt, Schütt, Chopin-Liszt and Moszkowski. He played with strength and speed and the exuberance of youth, which at times led him into extravagances of tempo and forgetfulness of beauty of tone. He has decided talent.

The second of Miss Ferry's chamber concerts, March 6, was of a commonplace character. Wilhelm Heinrich, tenor; Heinrich Schuecker, harp, and the Boston Symphony Horn Quartet took part.

Miss Hattie Scholder, the nine-year-old pianist of New York, gave a recital March 7. She played Beethoven's Sonata, op. 10, No. 2, a Prelude and Fugue by Bach, Pastorale and Caprice by Scarlatti, Schumann's "Vogel als Prophet," Mendelssohn's "Spinning Song" and three pieces by Chopin. She excited the wonder of the audience by her technical proficiency.

Mr. Kreisler gave his fifth recital March 5. I was unable to be present. The same night at a private house, Charles M. Loeffler's "L'Archet" (poem by Charles Cros) for mezzo-soprano, female chorus, piano and viola, was performed for the first time.

Mr. Gabrilowitsch gave his second recital yesterday afternoon. He played Brahms' Variations and Fugue on a theme by Händel, Beethoven's Sonata, op. 110; Chopin's Prelude in D flat, Etude in C major, Ballade in G minor; Rachmaninoff's Serenade, Gabrilowitsch's Caprice Burlesque, Rubinstein's Barcarolle, Tausig's arrangement of Schubert's "March Militaire." Chickering Hall was filled with an enthusiastic audience. Mr. Gabrilowitsch played far more brilliantly and with more authority than at his first recital. The concert was one of genuine interest. There was not only a brilliant exhibition of technic, there was sensitive appreciation of melody, there was variety of tonal color, there was intellectual grasp of Brahms' and Beethoven's meaning. Nor was there the curious deliberation, the irritating analysis that marred the pleasure at the preceding concert.

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The program of the seventeenth Symphony concert, March 9, was as follows:

Overture to Benvenuto Cellini.....	Berlioz
Concerto for 'cello in C.....	d'Albert
Variations on a Theme by Haydn in B flat major.....	Brahms
Symphony No. 3, in D minor.....	Bruckner

Bruckner's Symphony No. 3 was played by the Chicago Orchestra March 2. Mr. Harris, the compiler of the program book, says: "The great work now brought forward (which likewise has its first American reading at this time) dates from the year 1873."

Mr. Harris is mistaken. This symphony was played by the Symphony Society, in the Metropolitan Opera House, New York, December 5, 1885, Walter Damrosch, conductor. And thereby hangs a tale.

For some strange reason the Third Symphony was then called the sixth. I quote from Mr. Krehbiel's "Review of the New York Musical Season, 1885-86," pp. 61-62:

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"It is indicative of the vast amount of intellectual labor which fails of recognition in Germany, that though this is the sixth symphony composed by a man who enjoys a fine reputation as a musical scholar, his name has hitherto been unknown to our programs. And Herr Bruckner is now, we believe, in his sixtieth year. Since composing the Symphony in D minor he has written a seventh symphony, which was performed in the early part of this year in Leipsic." The Seventh Symphony, by the way, was played at Leipsic December 30, 1884.

But the symphony which Mr. Krehbiel proceeds to criticise as the sixth was the third, the one in D minor, dedicated to Richard Wagner. The sixth is in A major.

Johann Herbeck was a warm admirer of Anton Bruckner, and he befriended him in many ways. Bruckner began as an assistant school teacher at Windhag. Later he was village organist. He was paid the equivalent of \$1 a month, and he kept himself from starving by fiddling at marriage and holiday festivals. He afterward gained the position of organist at Linz, where Herbeck became acquainted with him. The story of how Herbeck persuaded him to take Sechter's position at the Vienna Conservatory is in the books. Herbeck, a director of the Gesselschaft concerts, produced Bruckner's Symphony in C minor in 1876, and he proposed to produce the third, in D minor, but he died before the appointed concert.

The symphony was conducted by the composer, December 16, 1877. The performance, they say, was not a good one. There was talk of a performance at a Philharmonic concert, but the players protested on the ground that it was "unplayable." One of the orchestra said that it was not fair to jump at this conclusion after a superficial rehearsal; his name was David Popper, the famous cellist. Bruckner made cuts and alterations; he changed thoroughly the last section of the finale, and the symphony was performed at a Philharmonic concert December 21, 1890. Even Hanslick admitted that it was successful: "That it was heartily applauded would be too mild an expression. There was stamping, howling, shrieking. The composer was obliged to come forward again and again after each movement." The symphony was played again at Vienna in 1891 and 1892. Lamoureux produced it in Paris March 18, 1894, and the critics made mock of the statement on the program that Wagner had kissed the composer and assured him of his distinguished consideration. Amédée Boularel pointed out the weakness of the formulas, the senility of the rhythms, the insignificance of the sonorous effects, the dull exactness of the developments, and "the futility of the polka movement, which ornaments so pleasantly the finale." Gauthier-Villars swore that the first allegro lasted three-quarters of an hour, and that the dance tune in the finale was as distinguished as "Nini Patte-en-l'Air."

Mr. Runciman speaks of Tschaikowsky as a mystery. To me Bruckner is a greater mystery. There are passages in his "Romantic" Symphony which are as elementally grand as the opening measures of Strauss' "Thus Spake Zarathustra." The high heavens are open over a green and rejoicing earth. In this Third Symphony there are no such wondrous pages. Yet in the first movement you are conscious of a man with lofty ideas struggling to express them. You catch the hints, the suggestions; there is a partial revelation, and then there is stammering, there is incoherent babbling. A platitude is thundered forth. That which might be of astounding force is merely grotesque. The banal and the surprising struggle for the first place. And there are dreary, appalling wastes. Only the Scherzo has continuity of musical line, and there is a peasant flavor that is not disagreeable. The Wagnerian quotations were no doubt made deliberately, for Bruckner was in the habit of thus incensing his idol.

Hanslick, as the high priest of the Brahmsites, never lost an opportunity to sneer at Bruckner. Weingartner has treated the composer in kindlier spirit and with more critical acumen in his "Die Symphonie nach Beethoven." He points out the failings of the musician, but he pays

tribute to his strength and to his rare idealism. It was Weingartner who once said: "Would that nature would give to us a musician who combined the characteristics of Brahms and Bruckner—the remarkable imagination of Bruckner with the eminent skill of Brahms."

D'Albert's 'Cello Concerto was played here for the first time. As it was performed in New York last week, I shall not speak of it in detail. It is enough to say that it is a thoroughly musical work, treated symphonically, with rich and pregnant themes, and with fine orchestral detail. Mr. Krehbiel, in his "Synopsis for the Philharmonic Society," says that it was "composed last year." I note a performance at Hombourg by Hugo Becker in September, 1899, under the direction of the composer. Mr. Schroeder played it last night with extreme skill, sympathy and intelligence.

Brahms' Variations on a theme of Händel in the afternoon and Brahms' Variations on a theme by Haydn in the evening! This reminds me that H. T. Finck lectured here that very day before the MacDowell Club.

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Allow me to introduce to your readers James Melville, who died at Berwick, after enduring severe bodily pain with Christian fortitude, January 19, 1614. His "Autobiography and Diary" is delightful reading. In the year 1574, when he was eighteen years old, Mr. Melville was tempted sorely by Satan. But let us hear his own story of how he eluded the snare of the Tempter:

"I learned of Alexander Smithe, the gamut, plean-song, and monie of the trebles of the Psalms wherof sum I could weill sing in the kirk; bot my naturalitie and easie lerning by the ear maid me the mair unsolide and unready to use the forme of the art. I loved singing and playing on instruments passing weill, and wald gladie spend tyme whar the exercize thairof was within the Collage; for twa or thrie of our condisciples played felon weill on the virginals, and another on the lut and githorn. Our Regent haid also the pinalds (spinet) in his chalmer, and lernit some thing, and I estir him; bot perceiving me ower miile caried after that, he dishonest and left of. It was the grait mercie of my God that keipit me from anie grait progress in singing and playing on instruments; for, giff I haid atteined to anie reasonable misseur thairin, I haid never don guid utherways, in respect of my amorus disposition, whereby Sathan sought even then to deboiche me; bot my God gaiff me a piece of his fear, and grait naturale Shamfastness, quihilk by his grace was my preservatives." Hoot mon!

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Mr. Grau's opera company is coming here (April 1), and already we are receiving information about the singers that will visit us for the first time.

We are told that Lucienne Bréval was born at Paris in 1870. May I respectfully ask whether she was not born at Berlin in 1869; whether her name is not Bertha Agnes Lisette Schilling; and whether her stage name was not at first Brennwald?

#### The Chautauqua Season.

In educational features and in general popularity the Chautauqua season of 1901 promises to surpass all its previous records, for many of the Pan-American Exhibition's visitors purpose to find their way to the beautifully situated "Summer City." Dr. H. R. Palmer, of New York, will direct the Chautauqua Choir and the Summer School of Music, and J. Harry Wheeler will continue to be a valued member of the latter's vocal staff. Dr. Palmer requests THE MUSICAL COURIER to contradict a report which appeared, not in this paper, but elsewhere, concerning his death. He is very busy and in excellent health.

#### Miss Weber Opens a Studio in Brooklyn.

Miss Henriette Weber, the pianist and teacher, has opened a studio in the Pough Mansion.



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## Brahms Manuscripts.



EDWARD IRENÆUS PRIME-STEVENS-  
SON gives an interesting account of the val-  
uable collection of Brahms, which is especially  
rich in autographs. He says:

There is, to begin, a series of nearly two hundred pieces of manuscript music, including a number of works by Brahms in his own handwriting. Bach seems not represented here. But there is an overture by Gluck, and we have pages of a mass by Haydn. There are six or seven complete compositions by Mozart, along with a letter from the elder Mozart, to which Wolfgang has added a postscript. Of Beethoven's own rough scoring we find several fragments, with Beethoven's corrections. There is, too, that peculiarly personal relic, page of one of Beethoven's "Conversation Books," that he carried for constant use with his friends after his deafness was complete. There are songs by Weber, Schubert and Schumann, as well as letters, and fine autographic works by—among many from the greatest composers—Cherubini, Spohr, Chopin, Berlioz, Donizetti, Bellini, Auber, Gounod, Liszt, Rossini and Wagner. The Wagner autograph probably was not preserved exactly *con amore*, if not at all *con odio*; but coincidence is somewhat amusing, that the pages of "the great disturber of contemporary musical art" owned by Brahms are sketches of episodes in "Tristan and Isolde" and "The Rheingold." One meets also many friendly letters from Wagner to Brahms—of rather early dates. And, in the large stock of autographic correspondence that Brahms thought proper to preserve, finds place almost every really notable composer, leader or performer of the day, including D'Albert, Bruch, Von Bülow, Dr. Chrysander—the great Händelian authority—Anton Dvorák, Karl Goldmark, Edvard Grieg, the Joachims, Lachner, Clara Schumann, Rubinsteins, Johann Strauss, Joseffy, Paderewski, Richter, Mottl, Wilhelmj, and so on. Brahms does not seem to have had correspondence with Verdi, much as the two great men admired each other's best works, nor is there much English correspondence.

Turning from the strictly musical autographs named—only a few have been specified—the musician's enthusiasm or a literary mind kindles at the Brahms collection of relics from the hands of authors, painters and distinguished folk, for generations past and to come. Here are such letters as that by Goethe (in November, 1815); Schiller to Beutwitz, in 1788; Grillparzer—a poem; Korner, Holderlin (to Hegel), Ruckert, Kalbeck, Tieck, Heyse Halm, Turgeniev (libretto sketch), Schopenhauer, Ibsen, Prince Auersperg and Scherer, Amiel and many others of equally high name. The sober furniture of the composer's apartments and their decorations also were not without literary, musical or plastic arts remembrances. For the pictures include specially inscribed engravings or etchings, sent to Brahms by such artists as Bocklin, Feuerbach, Klinger and Sonnleithner. A fine original of Dürer is among the framed works on the now silent wall of the music room, and busts and portraits are plentiful. There is a noteworthy and significant lack of pictures or sculptures in two subject classes—the female sex and political dignitaries! Except for the likeness of Clara Schumann, and the composer's mother, and Dürer's "Madonna by the Tree" print, and a bronze relief of Bismarck, these two topics are scarcely referred to in the dwelling of the great composer any more directly than they used to be in his conversation. Among my own remembrances of Brahms is his remark: "Women and states people I do not pretend to understand; and I"—with a kindly smile—"I don't write operas, perhaps because I don't know how a modern prima donna should be orchestrated." Prudent Brahms! All these treasures of the composer's long and honored life and career now

await their distribution by word of Austrian law. The dispute has been painful, but it is the hope that Vienna will not lose from this city of Brahms' work and success any great part of the relics of his personal interest in his art.

## Clavier Company School.

IT has been a question of comment of late as to whether or not the Clavier method develops the musical side of the average student. A careful observer attending regularly the weekly recitals given at the Clavier Company's School is perhaps well fitted to answer this question. While it is evident that some of the performers possess more pianistic skill and temperament than others, yet one can discern in the playing of all an earnest desire for musical effect. The numbers on the program presented below were all so agreeably presented at the last recital that there is little need of criticism:

Fantaisie, D minor.....Mozart  
Miss Sadie Koenig.

Etude, op. 10, No. 11.....Chopin  
John Rebarer.

Intermezzo, op. 116.....Brahms

Hungarian Dance.....Brahms

Miss Harriette Brower.

If I Knew.....Gaynor

In My Garden.....Mrs. Josephine D. Johnston.

Silver Spring.....Mason

Perlee V. Jervis.

## TECHNICAL ILLUSTRATIONS.

Studies, Nos. 3 and 4, op. 120.....Duvernoy

Sidney Steinheimer.

Fantaisie.....Bach

Miss Bertha Hoberg.

Junger Knabe, der du gehst.....Von Fielitz

Und ob du mich liesest.....Von Fielitz

Mrs. Josephine D. Johnston.

Intermezzo, op. 117, No. 2.....Brahms

Aufschwung.....Schumann

Polonaise, op. 26, No. 1.....Chopin

Miss Bertha Kilian.

Ballade, G minor.....Chopin

Miss Winnifred Willett.

Why do we not hear Mozart more often? The Fantaisie with which Miss Koenig opened the program is a delightful thing.

In the second number, of which he gave a spirited reading, Mr. Rebarer was able to display his great power of endurance. He has a good grasp of the keyboard, and is thus enabled to produce tone of splendid quality.

Miss Brower gave some Brahms. Her two numbers were well contrasted—the Intermezzo read in subdued style and the Dance with all the spirit necessary.

In the fourth and eighth numbers Mrs. Johnston sang four short ballads. While her voice is agreeable in quality, the tone production is faulty, and certainly would be improved by more cultivation.

Mr. Jervis substituted for the given number the Schumann Romance and a MacDowell Novelette, playing in his usual musicianly style.

In illustration of Mr. Virgil's remarks Miss Dodd's beautifully trained fingers flew over the keys in pianissimo, mezzo and forte passages. The pianissimo scale was like a string of dewdrops in purity and delicacy. Mr. Steinheimer also gave technical illustrations; there is good material there. Then followed some scholastic playing from Miss Hoberg, in the seventh number.

Again some more Brahms from Miss Foster, who possesses more than the usual temperament. One felt that she really "soared" in the "Aufschwung." Miss Kilian's reading of the Chopin Polonaise was agreeably effective.

Miss Willett, perhaps, had the best opportunity in the Ballade for displaying her ability. Her remarkable power enabled her to reach a splendid climax. The reading was infused with the fire of an impetuous temperament.

## Maurice Grau Files Answer.

ERNEST GOERLITZ, agent for the Maurice Grau Opera Company, has filed his answer in the suit brought against the director by the Tuesday Musicale of this city. The answer is considered by the Rochester plaintiffs as being rather flippant. About the only thing admitted in the papers is that Madame Schumann-Heink is a great singer and traveling under the direction of the Grau company. How the great singer disappointed a Rochester audience on the evening of December 17 still rankles in the memory of Flower City music lovers.

Despite the fact that the contract signed by the Tuesday Musicale and Mr. Goerlitz is in the hands of Attorney James Breck Perkins, who represents the plaintiffs, the answer filed with Mr. Perkins denies its existence. The defendant contends that no contract was ever drawn up between Grau and the local club, which precludes the possibility of admitting that \$550 was to be paid the great singer for one recital.

On information and belief the defendant alleges that the Musicale made no preparation for the recital, nor engaged Baker Theatre at \$200 for the night, nor spent any money in advertising.

The answer cheerfully admits that no word was sent to the club of Mme. Schumann-Heink's inability to arrive on time to sing. As far as the deponent knows the madame was not in this city on the evening of December 17 at all.

"The answer is not taken seriously, but considered as a move to delay the matter," said a member of the Musicale to-day.

The Musicale sued for \$700 damages.—Post Express, Rochester, N. Y., March 9, 1901.

## McKinney-Barrington-Brooke Success.

THESE artist pupils of Francis Stuart, who is attracting much attention to himself, were the soloists at the last Glee Club concert, of Columbia Teachers' College, the concert under the direction of Mr. Farnsworth. "The Enchanted Swans," the cantata by Reinecke, was the choral work of the evening, and went off most successfully.

In the miscellaneous part of the program the encore song by Miss McKinney, exactly suited to her, "The Chestnuts," made a great hit, and the charming young singer was obliged to bow her thanks no less than four times. Miss Marian Barrington sang her bright "A Wee Wifie," as encore, pleasing everybody, while Brooke did so well that he added Nevin's "The Rosary." Of the new teachers of this season certainly no one has become as well known in many circles as Francis Stuart.

## Lucille Smith Morris.

Lucille Smith Morris, whose brilliant playing is bringing her into prominence as a concert pianist, gave a recital at 131 Fifth avenue, on Monday, March 4.

Mrs. Morris is a rarely talented young woman, whose playing reveals good technic, breadth of style and true musical qualities of interpretation. She plays Chopin especially well, her tonal beauty and delicacy of touch being far beyond the average.

## Heinroth Organ Recital.

The next organist to appear at the Church of the Holy Communion, Sixth avenue and Twentieth street, is Charles Heinroth, of the Church of the Ascension, who plays this Wednesday afternoon at 4:30 this program: Toccata in F major, J. S. Bach; "In Paradisum," Dubois; "Gothic Suite," Boellmann.

ERICSSON

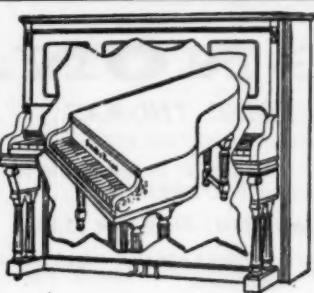
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## MUSIC GOSSIP

## OF GOTHAM.

NEW YORK, March 11, 1901.

**A.** GERARD-THIERS has long been known as one of the successful voice teachers of the metropolis, and his pupils' recital on last Tuesday again demonstrated his right to this title, for in it appeared a dozen young women, all of whom showed good teaching. Miss Cowles sang with good rhythm and characterization the Massenet "Il est doux" aria, followed by Miss Stoneman, who sang the three songs by Berenice Thompson with dramatic, full tone. A brilliant, promising voice is that of Miss Reynolds, her singing of the Hungarian "Vainka's Song" being especially effective. A big voice has Miss Forsslund, who I understand has been engaged by a prominent opera company, and Miss Ott has often been mentioned as one of the best of the Thiers pupils; she sang with style the Roberto aria, and was followed by Mrs. Macy, a finished artist, who demonstrated this fully to all by her fine singing of the big Bemberg "Jean d'Arc" aria. Mrs. Kelf has a voice of carrying quality, full throughout and that impudent French song by Augusta Holmés, "Le Chevalier," showed Miss Stoneman's style and pronounced dramatic temperament to advantage. Good enunciation and bright manner has Miss Lowenthal, and Mrs. Macy brought the afternoon to a close by singing in most charming fashion the little song by Rogers called "The Captain." Correct tone placing, style and ever-distinct enunciation are the special attributes of the Thiers pupils, and these shone forth in every one of the singers.

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A musicale at the handsome suite of studios of Mme. Marie Cross-Newhause enlisted the services of Miss Bessie Bonsall, alto; William F. Parsons, baritone; Mr. Royer and Miss Henrietta Weber, and the affair, semi-social in nature, passed off most enjoyably. Miss Bonsall sings with intelligence, self-possession and style, and Parsons' voice seemed to me a basso cantante of unusual volume, he singing Mozart's "Within This Hallowed Dwelling" and "O Isis and Osiris," a group of German songs, and Händel's "Honor and Arms," all with taste and warm expression. Miss Weber played some excellent, sympathetic accompaniments, and Mr. Riesberg several solos on the piano.

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J. Warren Andrews' first recital of four Thursday afternoon in sequence, at 4 o'clock, Church of the Divine Paternity, Seventy-sixth street and Central Park West, brought a program of French and English composers. Lemmens, Guilmant, Nevins, Thomas, Ropartz and Wostenholme, and found the church entirely filled, a matter of congratulation all around, for the public hear what is good at all Andrews' recitals, and this organist deserves enthusiastic audiences. It is not so long ago that only a few assembled at these recitals, but the growth of reputation of this superior, dignified organ player and amiable man has been such that now people flock to him. He played with impressiveness and good taste, as always, and was assisted by Miss Estelle Harris, soprano of the solo quartet of this church, whose rise has been steady, and who sang Mendelssohn's "Hear Ye, Israel" with sincerity and brilliancy, albeit I fancied several bad vocal habits, unnecessary to specify here, were evident to one who heard her a year ago. At to-morrow's recital this will be the program:

Organ, Pastoral Sonate, op. 88.....Rheinberger  
Six Noëls, Nos. 1, 2, 3 (new).....Loret  
Bass solo, Hymn to God the Father.....Piatti  
William Glasgow Greene.

Organ, Pastorale, from Sonata in D minor.....Guilmant  
Six Noëls, Nos. 4 and 5.....Loret

Bass solo, It Is Enough (Elijah).....Mendelssohn  
William Glasgow Greene.  
Organ, Intermezzo.....Mascagni  
March in E flat.....Lefebure-Wely

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THE MUSICAL COURIER has received this letter:

NEW YORK, March 5, 1901.

DEAR SIR—Although I have never met you or had the pleasure of your acquaintance, still I do not know of one whose name is more familiar to me than yours, and the object of this letter is to express my thanks and deep gratitude for the help you have given and keen interest you have taken in my daughter's welfare.

Whatever success she has had so far in her short musical career I attribute largely to the help and encouragement she has received from you. Very respectfully yours, A. C. McC.

Writers on this paper receive many such letters in the course of the season, but of course they are seldom printed; the encouragement of young American talent is one of the things this paper has always striven for, and both personally and through the medium of THE MUSICAL COURIER everyone connected with it does all possible to further this.

## Women's Philharmonic Society.

The last meeting of the piano department of the Women's Philharmonic Society, on Tuesday afternoon, was brilliant success. Madame Schiller was the guest of honor on the occasion, and great was the pleasure of the members of the department to have the opportunity of entertaining this artist at the rooms of the society. At the conclusion of the program, in which the club was favored by the assistance of the Klein String Quartet, tea was served and there was an hour of social enjoyment. The program was as follows:

Paper, The Music of the Nineteenth Century.....Miss Amy Fay.  
Quartet, No. 11, D minor.....Haydn  
Messrs. Klein, Gucht, Akst and Pfeiffer.  
Auf dem Wasser zu singen.....Schubert-Liszt  
Siegmund's Liebesgesang.....Wagner-Tausig  
Rhapsodie, op. 119.....Brahms  
Miss Julia E. Hard.

Vocal—  
Lullaby.....Kate Vannah  
Lullaby (Husheen).....Needham  
Miss Marion Barrington.  
Sonata (two movements).....Brahms  
Miss Ida Simmons.  
Violin, Romance from Third Suite, op. 34.....Franz Ries  
Henry Klein.  
Rondo Capriccioso.....Mendelssohn  
Petite Valse.....Henselt  
Mazurka Brillante.....Liszt  
Miss Marguerite Stilwell.

The program for the meeting on Tuesday evening, April 2, at 8:15 o'clock, will consist of "Modern Polish and Hungarian Music." Miss Burbank will read a paper.

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The Manning String Quartet gave a chamber music concert at the West Side Y. M. C. A. the last week of February, when they played quartets by Mozart, Beethoven, Tchaikowsky and Humperdinck—pretty heavy musical food for the audiences accustomed to assemble there. Also, they were assisted by the contralto singer, Miss Emma A. Dambmann, in songs by Schubert, and Mr. Manning, the head of the String Quartet, and by Pianist Frank E. Ward. This was the first appearance of the quartet, and the organization was greeted with a full house.

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The Albertus Shelley orchestral concert at the Harlem Y. M. C. A. was a pleasant success in every way, the players now having good routine and playing with dash, under the direction of Leader Shelley. A Harlem paper said this of the concert:

The limited space at our disposal does not permit of suitable comment in reference to the most excellent concert given by the Albertus Shelley Orchestra last Friday evening. The hall was crowded, the orchestra was at its best, Mr. Shelley gained many new admirers, and Miss Clarine Kinney, the reader, won laurels as a pleasing reader.

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Another pupil of Guy Dore Latta to achieve success in public is the basso, William Hirschman, who sang Tosti's

"Good-by" at Webster Hall, Eleventh street and Fourth avenue, last Thursday evening. The young man has a voice of decided promise.

## Choir News.

Considerable interest exists as to the personnel of the new choir of the Brick Presbyterian Church, of which S. Archer Gibson, of Baltimore, is to be organist-director. On authority this information is given: There will be two solo quartets and a chorus, probably also a third "volunteer" quartet, composed of talented members of the congregation. Those engaged so far are Miss Florence Turner, soprano; Dr. F. D. Lawson, tenor; M. R. Faville, bass. Second solo quartet voices engaged, Miss Lottie Lesser, soprano; Robert J. McKeon, tenor.

## Wanted.

Organist-choirmaster for Calvary M. E. Church, 129th street and Seventh avenue.

Tenor for Dr. Parkhurst's, Madison Square.

Tenor, West End Avenue Collegiate Church.

Soprano, Marcy Avenue Baptist Church, Brooklyn.

Alto for First Presbyterian Church, East Orange.

Tenor for Brick Presbyterian Church, East Orange.

Soprano for Trinity Episcopal Church, Newark.

F. W. RIESBERG.

## Sir Arthur's Canine Critic.

It is not generally known that the late Sir Arthur Sullivan was not only passionately fond of dogs but had made a special study of them in every way. The brilliant composer declared frequently to the writer that in the dog are embodied all the necessary conditions for the appreciation of music of all kinds, and that the organ of hearing in a dog is of marvelous delicacy. Sir Arthur bore out the truth of this statement by relating the following anecdotes or incidents which came directly under his notice.

Some ten or fifteen years ago, when Sir Arthur was accustomed to go down to the theatre very regularly in order to conduct the rehearsals of his own operas, he was followed every morning by a dog, which entered the theatre the same time as he did, placed itself between the legs of the musicians, and listened delightedly, eagerly, to the music. This occurred day after day, until the constant appearance of the dog at the rehearsals excited the curiosity and admiration not only of Sir Arthur himself but of all the musicians, who, not knowing its name, gave him that of Melody. Very soon he was petted by all, and each one in turn invited the dog to dinner. "Melody, will you dine with me to-day?" These words were sufficient. The dog followed his host, ate heartily, and, as soon as dinner was over, rushed off again to the theatre, found its way to the orchestra, placed itself in a corner, and never left until the evening performance was finished.

Nothing could be more amusing, more curious than the attitude of Melody during a performance. If a new work was being performed he found it out before the overture had been played many seconds. He listened with the greatest attention. If the piece abounded in rich and original melodies he testified his pleasure by his delighted barks and by scraping his feet rapidly on the ground. On the other hand, if the piece was only ordinary—insipid—Melody invariably gaped or yawned, turned his back upon the orchestra, gazed around the boxes and at last slunk away in a decidedly bad humor. This expressive pantomime was the most piquant criticism of the new opera. When the work of some great master was played Melody always knew the precise moment when an artist was going to sing some striking song or play some special part of the work, and then his movements, his gestures, were such as almost to plead for silence among the spectators.

"I do not know," said Sir Arthur, not many weeks before his death, "what became of this dog later on, but his name and his reputation are still fresh in the memories of several musicians who have frequently seen his singular antics."—London People.

## Three Songs.

Words from - - -

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## Seventh Philharmonic Concerts.

THE seventh pair of Philharmonic Society concerts occurred in Carnegie Hall last Friday afternoon and Saturday evening. Here is the program played at both functions:

Overture, *Manfred*, op. 115.....Schumann  
Concerto for Violoncello, C major, op. 20 (new).....D'Albert  
Allegro moderato. Allegro. Andante con moto.  
Allegro vivace.

Hugo Becker.

Symphony No. 3, *Eroica*, E flat major, op. 55.....Beethoven  
Variations for Violoncello, on a Theme Rococo, op. 33.....Tschaikowsky  
Hugo Becker.

Episode, *Carnival in Paris*, op. 9.....Svendsen

A correspondent of a morning paper expressed the hope last week that the Philharmonic programs would be much modified in the future. Beethoven, so it was argued, should be put on the shelf and room made for Tschaikowsky, Grieg, Dvorák and others. It is a wonder that Rubinstein was not added to this list! The fact is that Mr. Paur has only given us two Beethoven symphonies in the series of eight concerts, and considering this composer's position as the master symphonist, the percentage is far from being excessive. Besides, Beethoven heard several times during a season acts as a corrective to the extravagances and sterilities of the modern men. Surely Mr. Paur, who has done and is doing such valiant service for Tschaikowsky, Richard Strauss and Brahms, cannot be accused of ultra-classicism. His program making thus far has been admirable, barring a tendency to undue length. Last week, for example, one number omitted from the scheme would have improved matters considerably.

As ardent a lover as he is of the new in music Mr. Paur yields to no one in his admiration of the classics. And when we listen to a Beethoven symphony, say the "Eroica," we discover that it is the music of the future, the music from whom all present composers come. The reading on this occasion was all that could be desired, especially on Saturday evening. There was nothing revolutionary in this reading, but there was modern breadth, color, a range of dynamics, in a word, that may scandalize the prudish sticklers for tradition, yet gave to the magnificent music the lustre and vitality this same "tradition" would deprive us of if possible. Technically the scherzo was highly creditable to the band, while the horns in the trio did not disturb the general impression.

Eugen d'Albert's Concerto for violoncello was written a year ago and dedicated to Hugo Becker. It is a condensed version of the sonata form, the piano score being but twenty-nine pages. After an introductory theme in C given out by the oboe—not a very distinguished theme—the 'cello playing arpeggios all the while, the main theme in A flat appears intoned by the orchestra. This subject is utilized throughout and bears all the marks of a made theme. It appears as an introduction to the andante and is heard in the finale. There is the conventional writing for the solo instrument in the way of passage work; double stopping in thirds and sixths, Mr. Becker's specialty, *staccato* in the vivacious finale, and cantilena rather sparingly interspersed, form the basis of the work. After two hearings it does not impress one with an idea of spontaneity; it is cerebral, not emotional, and its chief merit is a certain formal distinction and thematic austerity. Despite some Wagnerian color in the scoring, the composition leans more to Brahms than to Wagner. It was played with great sincerity and clearness by Mr. Becker, who, however, seemed more at ease in the Tschaikowsky Variations. Written for Fitzhenagen these little pieces are of no great

musical value, but serve as an excellent opportunity for display. The theme is old-fashioned and its finale quite exciting. In it the solo 'cellist let himself go and the end was genuine virtuosity. For encore at the public rehearsals he gave a number from one of the six solo sonatas of Bach.

Schumann's Overture to "Manfred" may be set down as the starting point for much of the sick, morbid music of the modern composers. It is full of a certain exasperated emotion that alternates with streaks of milder Mendelssohn. Tschaikowsky's "Manfred" Symphony easily o'er-tops Schumann's in dramatic intensity and orchestral splendor; yet as the German composer gave us the first setting, to him belongs the honor of presenting this kind of poetic mood pictures in which the psychical predominates. Schumann was undoubtedly morbid during his latter years and the reason was discovered after death. But some composers who followed him did not have the excuse of cerebral disease—they imitated his agonies of mind and body and thus was *weltschmerz* born in the romantic camp of music.

Svendsen's clever and highly colored episode, "Carnival in Paris," was composed between 1871 and 1877. It is brilliant, full of whirling life and externally suggests Berlioz, while Wagner's influence is admittedly plain. As a virtuoso piece for orchestra it serves excellently, though its musical depth is not of the most profound. The Philharmonic band played the program throughout with fire and in complete accord with Mr. Paur's wishes. The impurities of intonation in the woodwind noticeable at the Friday matinee, had disappeared Saturday night. "Ein Heldenleben," by Strauss, will be repeated at the last concerts, March 29 and 30.

## Hugo Becker

With the Philharmonic Society.

THE distinguished 'cellist received ovations after each number at both the public rehearsal and concert. What the critics said:

The solo features of the concert were provided by Mr. Becker, who played a new concerto for violoncello by D'Albert and a set of Variations on a Rococo Theme by Tschaikowsky. Mr. Becker displayed his skill brilliantly in it, and the cumulative enthusiasm which followed his performance of the Tschaikowsky Theme compelled a violation of the rules and produced an added piece from one of Bach's concertos for the violoncello.—Tribune.

The Tschaikowsky number gave Hugo Becker, who was the soloist yesterday, abundant opportunity to display his beautiful tone, his fine bowing and his remarkable sureness in harmonics.—Times.

Mr. Becker played the D'Albert Concerto in a finished manner, as he did the Variations on a Rococo Theme by Tschaikowsky. These agreeable and graceful miniatures were evidently penned by the composer in a holiday humor. They are slight in texture, antique in melodic character, with a brilliant finale executed most brilliantly, and calling forth a Bach unaccompanied number from Mr. Becker.—Sun.

Hugo Becker, the 'cellist, was the solo performer. He played a new concerto composed by Eugen d'Albert, and a set of Variations by Tschaikowsky. Mr. Becker played with extraordinary skill, negotiating the difficulties in double stopping, runs, glissandi, staccato and harmonics with ridiculous ease and without the slightest degree of personal obstruction.—World.

Mr. Becker excels. Tschaikowsky's Variations on a Rococo Theme are all that the name implies, and they give the soloist great opportunities for his extraordinary virtuosity.—Commercial Advertiser.

## Hans Winderstein's Men.

The Leipsic Philharmonic Orchestra's Third Concert in Carnegie Hall.

THE drawing power of the Leipsic Philharmonic Orchestra was tested last Sunday night, when, despite a dismal downpour of rain, enough music lovers assembled in Carnegie Hall to fill that spacious edifice. This program was presented by the transatlantic musicians, under Hans Winderstein's baton:

Overture, No. 3, *Leontore*.....Beethoven  
Prologue from *Pagliacci*.....Leoncavallo

Francon Davies.

Concerto in G minor.....Saint-Saëns

Josef von Slivinski.

The Nutcracker Suite.....Tschaikowsky

Hungarian Dances, Nos. 5 and 6.....Brahms

Templar's Song, from *Ivanhoe*.....Sullivan

Francon Davies.

Gesichten aus dem Wiener Wald Walzer.....Johann Strauss

The members of the orchestra were evidently on their mettle, for they played with great spirit and accuracy, entirely outdoing their previous efforts since they arrived in New York. The concert in all respects eclipsed its predecessors. The audience could not repress its enthusiasm and applauded sincerely everything that was offered. Perhaps the most fascinating number was "The Nutcracker Suite," by Tschaikowsky, which was played most excellently. The Hungarian Dances, too, were given with verve and captivating abandon, and were so insistently encored that Conductor Winderstein departed from his rule and granted a repetition.

Mr. Slivinski gave a dashing and finished performance of Saint-Saëns' G minor Concerto. The second movement was particularly well played. At the close the pianist was called out three times, but declined to play again. Mr. Slivinski was down on the program for a group of solos, but, on account of illness, he did not play them. The orchestra gave instead Händel's Largo, the strings playing in unison. This was the least satisfactory performance of the evening. The concert was brilliantly closed with one of the best of Johann Strauss' waltzes.

Conductor Winderstein and his men are gaining admirers every day.

## Isidore Luckstone's Vocal Pupils.

SIDORE LUCKSTONE is devoting much time and attention to vocal instruction. His class of pupils is exceptionally large and flourishing, numbering social favorites and talented vocalists who are studying with the professional concert or operatic stage in view.

When interviewed during the past week by a representative of THE MUSICAL COURIER, this musician explained his theories concerning voice production and kindred topics. So interesting did the discussion prove to be that a forthcoming issue of THE MUSICAL COURIER will contain an article descriptive of a vocal lesson as given by Isidore Luckstone.

## Historical Concerts.

EGENE BERNSTEIN, pianist, and Modest Altschuler, 'cellist, gave the seventh in their series of historical concerts at the Tuxedo last Sunday afternoon. The artists repeated by request the Saint-Saëns Sonata in C minor for piano and 'cello. The other sonata played was one by Nicode in B minor, also for piano and 'cello. The assisting singer, Miss Mae Cressy, gave songs by Martini, Chaminade and Halevy. The eighth and last concert will be given Sunday afternoon, March 17.

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A South Manchester (Conn.) Maennerchor has just been organized.

The Derry (N. H.) Choral Club announces a concert for March 19.

Thirty male singers will be added to the Elmira (N. Y.) Afternoon Vocal Society.

The New Haven (Conn.) Orchestral Club will present a program this evening in Harmonie Hall.

Since its organization four years ago Mrs. Flora Williams has been the competent director of the Wheeling, W. Va., Musical Club.

The next meeting of the Albany, N. Y., Diatonic Club will take place on March 15, when Meyerbeer's opera, "Le Prophet," will be the topic.

The Liederkranz Singing Society, of Newark, N. J., has elected new officers, including Christian Betz, president, and Leopold Walz, vice-president.

The Knoxville (Tenn.) Tuesday Musical Club, of which Mrs. Hendrickson is president, has been studying the works of Schumann and Saint-Saëns.

The Chaminade Trio, of Denver—Mrs. Spalding, Miss Grossmayer and Miss Walbrach—has this season performed before the Colorado Springs Musical Club.

Mrs. Theodore Coles and Miss Belle Niles have respectively been elected president and corresponding secretary of the Oneida (N. Y.) Morning Musical Club.

A meeting of the Rochester (N. Y.) Music Students' Club was held on Monday evening, March 4, when a program of modern German composers was given by the members.

Owing to the example and influence of William R. Chapman's New York Rubinstein Club, many organizations of similar name and character have been established throughout the United States.

The United Women of Maryland have arranged to hold a concert in the Baltimore Music Hall on the 14th, the object being to illustrate the manner in which progress has been made by women in the capacity of composers.

On the evening of March 8 the Laurier Musical Club, of Brooklyn, New York, gave a reception at the residence of Miss Peck. An interesting program was presented, among assisting artists being Edwin Harvey Lockhart, baritone.

At a meeting of the Women's Progressive Education Club, held at the residence of Mrs. E. A. Noble, Fifth street, Brooklyn, New York, on March 4, the musical program was furnished by Miss May Vincent Whitney, pianist.

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ist, of Plainfield, N. J., who played the following selections: "Menuetto Scherzando," Stavenhagen; Etude in C minor, Whitney; "Pensée Poétique," Bruno Oscar Klein; "March Wind," E. A. MacDowell; Prelude in C minor, Chopin, and "Rigoletto de Verdi," Liszt.

Under the direction of Mme. Evans Von Klenner, musical features formed an attractive part of the Rainy Day Club's meeting in the chapter room of Carnegie Hall, on the afternoon of March 6. Miss Louise M. Taylor, a talented violinist, played "Le Rossignol," Vieuxtemps, and Raff's "Cavatina." Miss Annie S. Wilson created a very favorable impression by her singing of "There's Na 'e Lark," Hawley; Cowen's "The Swallows" and an encore, "Good-by Summer," Tosti, all of which were artistically accompanied by Madame Von Klenner.

## Is Mollenhauer a Bigamist?

SAN FRANCISCO, March 6, 1901.

Editors *The Musical Courier*:

Inclosed please find a newspaper item which no doubt will interest many of your readers. As such conduct is apt to reflect on our musical fraternity, you will do them a great service by giving this article a prominent place in your valuable paper. People of this kind ought to be exposed, as it would be doing the community in which he at present lives an injustice to allow this man to gain their confidence under false pretenses.

FRANK.

THE MUSICAL COURIER does not publish alleged scandals, for we are convinced that musicians as a class are quite as honorable as men in other professions. However, we are going to make an exception in this case, for we agree with our San Francisco reader.

The article which follows is from the San Francisco *Examiner* of Sunday, March 3, 1901.

If Bernhard Mollenhauer, famed as violin virtuoso and enjoying a local reputation as a prince of good fellows, is not prosecuted for bigamy it will be because one of the two women regarding him as hers and hers alone has no legal ground for the claim. In a quiet home at 2503 Sutter street a large crayon picture of the gay musician is turned to the wall, and the woman who for twenty-seven years has been introduced on both sides of the continent as Mrs. Mollenhauer sits despondent and deserted, and wondering at the perfidy of man.

On July 10, 1900, when Mollenhauer bade his San Fran-

cisco friends good by, it was given out that he was going to South America to seek his fortune. Mrs. Mollenhauer was assured that his sole purpose was to make for her a better home. Now comes the revelation that when he took his departure for the South Mollenhauer had little thought of being lonesome. He was accompanied by Miss Fannie Burton, well known in musical circles in Alameda and San Francisco, and also by her mother and brother. When the City of Mexico was reached it is claimed Miss Burton and Mollenhauer were married. Soon after they went to New York and later located in Philadelphia.

Mrs. Richard Low, residing at 733 Capp street, an aunt of Miss Burton, combats the idea that her niece has run off with another woman's husband. She claims to have positive knowledge that the Mrs. Mollenhauer in this city has no legal claim upon the man with whom she has lived for the past twenty-seven years, and that Mollenhauer had a right to marry whom he pleased. Mrs. Low says that a perfectly legal ceremony was performed at the City of Mexico.

Mrs. Mollenhauer tells quite a different story: "After so long a period of tender association," said she last night, "I cannot understand how Bernie could act as he did. Our crosses have been few, and he has been constant in his declarations of regard. Never until Fannie Burton came into his life had there been any difference between us.

"Twenty-seven years ago we were married at Jamaica, L. I., by a Methodist preacher, my mother being the only witness. The clergyman neglected to record the marriage, and in a fit of anger I destroyed the certificate. Now the Burtons and their relatives are trying to prove I was never married. My husband has made them believe this fairy tale, and has also tried to convince them that I am insane and given to drink. All these statements I can disprove.

"About seven years ago we came to California, making our home first at 1834 Alameda avenue, Alameda. Among other pupils secured by my husband was Miss Burton, then but a child. She is only eighteen now. Two years ago I began to notice an intimacy between her and Mr. Mollenhauer, and in fine they became inseparable. My protests were laughingly ignored, and finally I realized that I had been deserted.

"During the past two years every possible means has been employed to get me out of the way. On two occasions my husband sought to have me committed to an asylum. Last April I was sent off to Chicago for my health with only enough money to get me there. I returned, however, in three weeks. These efforts failing, they took their departure for Mexico, where a mock marriage ceremony was performed, the duped mother being left in the lurch.

"My husband and his so-called wife are now in Philadelphia. They will soon take their departure for Europe, for the City of Brotherly Love has already become too warm for them.

"No, I shall not prosecute," said she, in response to a question. "I don't care for a divorce, preferring to let things stand as they are. If Mollenhauer will provide for me he is welcome to what he has. I have no more use for him."

### Buck-Riesberg Lecture Recitals.

Dudley Buck, Jr., and F. W. Riesberg have been engaged for a series of six of these recitals in the Board of Education course, giving them in different sections of the city.

**MAUD POWELL, Violiniste,**  
*In America from Jan. 1, 1901.*

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## MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, March 9, 1901.

HE performance of the Chicago Orchestra at the matinee and evening concert of this week was commendable in every way as the closing concert of the Beethoven cycle. Anything written in reference to the symphonies played could only be a recapitulation. The orchestra performed its part with completeness and finish. As to the performance of the Apollo Club chorus, they surprised the audience by singing Beethoven's music better than it is often heard in choral societies of international fame. The task set for singers in the Ninth Symphony is a most difficult one and not disposed to do much credit to individual voices. There was good harmony in the ensemble of the quartet of fine voices. To Mr. Clark must be given prominence for distinct enunciation. In Schiller's "Hymn to Joy," the beautiful melody of Leopold Kramer's violin solo interspersed and rose above all.

There will be no concerts until Friday afternoon and Saturday evening, March 22 and 23, when the program will be as follows:

Suite No. 2, B minor.....Bach  
String orchestra and flutes.  
Flute obligato by A. Quensel.  
Symphonic Poem, *Le Chasseur Maudit*.....César Franck  
Concerto for Violin, A major, op. 45.....Sinding  
Symphony No. 3, *Im Walde*, op. 153.....Raff

The soloist will be Emil Bare.

The important novelty of this concert will be the violin concerto by the Norwegian composer, Christian Sinding. This concerto, op. 45, was played for the first time in this country last March by the French virtuoso, Henri Marteau. The forthcoming performance of the work will be of special interest and is to be interpreted by one of the leading violinists of the orchestra, Emil Bare, whose brilliant and polished solo performances during former seasons will be recalled with distinctness and pleasure.

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Two recitals which Leopold Godowsky gave in University Hall, the Fine Arts Building, were attended by a fair sized, appreciative and exceedingly enthusiastic audience. Mr. Godowsky's program was of considerable length and involved a heavy ordeal for the performer, yet with an encore after encore was repeatedly called for. He presented at the two recitals six compositions of his own, several of his paraphrases on Chopin studies and his arrangement of Weber's "Invitation to the Dance."

Mr. Godowsky more than fulfilled the expectations created by his previous performances. The difficulties to be overcome in some of these numbers were tremendous and the facility with which Mr. Godowsky met them stamps him as a distinguished artist. The concerts, from a musical standpoint and also financially, have been a success, and Miss Blanche Dingley in her new field as manager,

deserves much credit for the successful manner in which they were carried through.

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The Sherwood Club, which gave the sixth musicale of its seventh season the evening of March 5, in the lecture hall of the Fine Arts Building, seemed more like some great musical family—the general air of sociability and kindly feeling being so prevalent. The program was given entire in a previous number of THE MUSICAL COURIER. Mrs. Sheffield unhappily was ill, but Clyde Wallace Perce kindly gave impromptu:

Falstaff's Song.....Fisher  
Mir Traumte von einem Königkind.....Hartman  
Mädchen mit dem rothen Mundchen.....Sonneberg

The performance of Miss Myrtle Taber was commendable in every way, displaying good technic and proper study. Miss Bertha Stevens, a young student of fifteen years, executed Chromatic Waltz, by Godard; "Spring Song," by Grieg, and "Butterfly" Etude, by Chopin. Miss Stevens reflects much credit upon her teacher, Miss Kober, president of the Sherwood Club.

An essay by Miss Zetta Marshall was replete with beautiful thoughts and also showed much research and study. A slight nervousness in a measure marred the general effect in reading.

Mrs. Arthur Maddleton Barnhart, formerly known as Miss Stella La Zelle, gave "La Fileuse" March in D, op. 91, by Raff, with the finish of an artist. Mrs. Barnhart is a distinguished pianist and talented composer. It is to be hoped that she will be heard more frequently in concerts and recitals.

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The late composer Verdi's advice to all composers is: "Exercise yourselves constantly and obstinately in fugues, until your hand becomes free and strong enough to bend every note to your will. Compose with firmness and without affection. Study Palestrina and some of his contemporaries; then go on to Marcello and study recitatives. Go and hear modern operas, but do not be dazzled by their harmony and insrumental beauties. Avoid the diminished seventh chord, the rock and refuge of all who do not know how to write four bars of music without using it a half dozen times. Study literature also; then begin to compose, and if there be an artistic organism in you, you will compose well."

One of the most delicate tributes paid in Chicago to Verdi's memory was the recital February 14 by advanced pupils of Mme. Dove Boetti, and a talk given upon this musical genius and his works by the Rev. Father Joseph Tonello, of Galesburg. The entire program appeared in THE MUSICAL COURIER of February 13.

The musical evening was a most entertaining one, and the selections given easily demonstrated the thorough train-

ing that had been given, which culminated in such good results. Madame Boetti has brought out numerous artists, many of whom are before the public and enjoy both artistic and financial success in Europe and America. She is fortunately so situated as to command exceptional facilities both in this country and in Europe for the assurance of recognition and employment for her pupils whenever they have reached the proper stage of artistic development.

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Thomas Preston Brooke has just closed a contract for his Chicago Marine Band with "West End," New Orleans, for eight weeks, commencing April 28. If there is such a thing as interpolating practical business with music one would infer that Mr. Brooke has that faculty, judging from the number of fine engagements he is continually making.

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The Schumann Club will give a series of six lectures on "Musical Analysis," by Mrs. M. E. Bigelow, M. B., commencing March 27. These lectures will be illustrated by prominent musicians. W. E. C. Seebock, pianist, will illustrate the opening of the series. This course promises to be very interesting to music loving people.

The Schumann Club has for its purposes: To provide for students a means of broadening their musical ideas, to cultivate a knowledge of the history and traditions appertaining to musical art, to become familiar with the lives of great musicians and to meet musicians in a social way.

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Mr. Dearborn announces that the librettist who will aid Composer Gustav Luders in constructing the light opera to be produced in this city some time in the summer is Bert Leston Taylor, of this city. The scenario of Mr. Taylor's work makes Chicago the scene of action. The time is to be the present.

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On March 5, under the auspices of the Woman's Musical Club, of Burlington, Ia., Charles W. Clark, baritone, assisted by Miss Perkins, reader, and Mrs. Fred Boesch, accompanist, gave a concert with the following program:

Eliand, op. 9.....Von Fielitz  
Charles W. Clark.  
Interpolation, Miss Perkins.  
Vision Fugitive.....Massenet  
Interpolation, Miss Perkins.  
Tho' Stricken (Elijah).....Mendelssohn  
It Is Enough (Elijah).....Mendelssohn  
Morning Hymn.....Henschel  
Monotone.....Cornelius  
Barcarolle.....MacDowell  
Three Comrades.....Hermann  
Interpolation, Miss Perkins.  
The Lark Now Leaves His Watry Nest.....Parker  
The Complacent Lover.....Parker  
(Old English Songs)  
Danny Deever (words by Rudyard Kipling).....Damrosch

"Miss Perkins' interpretations of the German and French translations added greatly to the appreciation and understanding of the songs. Most of Mr. Clark's songs were entirely new, a fact which the Burlington audiences appreciated, as shown by the following: "He gave us a fresh program and not the hackneyed numbers ordinarily allotted to the smaller cities, and it receives grateful recognition."

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The piano recital given by Ernst von Dohnányi, March 7, before the Amateur Musical Club in Fullerton Hall, had for its program:

Ballade, C minor, op. 23.....Chopin  
Etudes Symphoniques.....Schumann  
Passacaglia, E flat minor.....Dohnányi  
Polonaise, op. 89.....Beethoven  
Andante, F major.....Beethoven  
Rondo a Capricciosa, op. 129.....Beethoven  
Rhapsodie Hongroise, No. 9.....Liszt

The rhythmic feeling, fire, technic and warmth and also unaffected manner with which this artist plays are well known in Chicago. A large audience greeted the performer in this his last recital, and it is only necessary to say that the musician maintained the good impressions made of his playing previously with the Chicago Orchestra. The young

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Hungarian seemed to be as enthusiastic and sincere in his rendition of the selections as the audience were in their spontaneous applause, which greeted him after each number. He well deserves being placed in the ranks of the best piano virtuosi heard here within the last ten years. There is an abandon and sincerity, which seemed to permeate each number given, which has a wonderful effect upon his listeners. It may be that his nationality has something to do with this—at least the impression given is extremely fortunate.

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Whitney Mockridge, although spending much of his time abroad, is well known in this city. The interesting program shows a varied style of songs well suited to the artistic and sincere method of this singer and his adaptability in expressing through the voice the meaning of the words:

Maiden Mine.....	Bennett
Irish Love Song.....	Wathall
So We'll Go No More a Roving.....	Wathall
(Two unpublished songs.)	
Mallied, op. 37.....	Goldmark
Am Heselstrauh, op. 37.....	Goldmark
Unendlichen Glück, op. 37.....	Goldmark
African Romances.....	S. Coleridge-Taylor
An African Love Song.	
A Prayer.	
A Starry Night.	
Dawn.	
Ballad.	
Over the Hills.	
How Shall I Woo Thee?	
Midi au Village.....	Goring Thomas
Ma Voisine.....	Goring Thomas
(Two manuscript songs left by the late Goring Thomas.)	
Old English Melodies.....	Arranged by H. Lane Wilson
My Lovely Celia.....	Monro
The Slighted Swain.....	Unknown
Phyllis Has Such Charming Graces.....	Young
The Pretty Creature.....	Storace
Be Thou Faithful Unto Death (St. Paul). ....	Mendelssohn

A set of seven African Romances by S. Coleridge-Taylor were melodiously entertaining, although lacking in nationality. "An African Love Song" was especially good. Mr. Mockridge has a light tenor voice of pleasant quality which has a good effect in certain style of songs which do not require strong dramatic expression.

Mrs. Mockridge accompanied on the piano the entire program in a musicianly manner.

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At the Lewis Institute Social League, March 8, Miss Emily Parsons, pianist, and Mrs. Clara Trimble, soprano, gave a most enjoyable program of the following numbers:

Plus de Tournants.....

Beloved, It Is Morn.....

Fairy Lullaby.....

The Year's at the Spring.....

Massenet

Aylward

Beach

Beach

And, in response to an insistent encore, Mrs. Trimble sang "Who'll Buy My Lavender?"

Mrs. Trimble will be remembered as the very efficient soprano of the First Presbyterian Church, of this city.

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The supporting soloists with Sousa's Band in the concerts given in the Auditorium, evenings of March 15 and 16, will be Blanche Duffield, soprano, and Bertha Bucklin, violinist. Sousa's Band, that won triumphs for him in Europe last summer, will also be warmly welcomed in Chicago as one of the well established musical organizations of America.

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Edwin C. Rowdon, basso cantante, of Chicago, upon a recent appearance in Milwaukee, St. Louis and Kalamazoo, received commendation for his unusually melodious and sympathetic tones, his clear enunciation and degree of dramatic strength and pathos, which quite realized the beauties of each selection as intended by the composer. His singing of old Irish ballads received such homage that he was compelled to ignore the request that there be no encores. We quote the following from the *St. Louis Globe-Democrat*, referring to his appearance with the Chicago Symphony Orchestra: "He acquitted himself admirably, receiving tremendous applause."

Mr. Rowdon gives a recital in University Hall, Fine Arts Building, April 23, which promises a fine program of musical interest, with classical selections from the com-

posers Händel, Pergolese, Dvorák, Loewe and Chadwick's "Lochinvar."

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The second subscription concert of a series of three given by the Drake Violin Club occurs Wednesday evening, March 13, in Handel Hall. The club will have the assistance of complete orchestral support of professional players. The soloists for this occasion are Miss Eva Shapiro, pianist; Miss Julia Garfield, violinist, and David Rosensweet, violinist. The program includes:

Wedding March.....

Symphonie No. 2.....

Fantaisie Caprice.....

David Rosensweet.

Concerto in G minor (first movement).....

Eva Shapiro.

Fantaisie on airs from Faust.....

Julia Garfield.

Andante Cantabile from String Quartet, op. 11.....

Tchaikowsky

Messa, Jorgensen, Rosensweet, Crandall and Beebe.

Jubilee Overture.....

Weber

These concerts are under the patronage of the Balatka Musical College, and aside from entertaining are decidedly instructive.

The third and last concert will be given Wednesday evening, April 17. Two movements of a new mass by Prof. Adolph Koelling will be introduced for the first time. A chorus of fifty voices will assist the club.

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Mrs. Anna Spannuth will give a musicale at her residence, 2132 Michigan boulevard, Friday, March 15. Those who will give the program and the selections are as follows:

Serenade, Two violins and piano.....

Eban

Widmung.....

Anna and Rosa Jacobsohn.

Wenn ich nur eine Schnalbe war.....

Elsa Breidt

(Words by Anna Spannuth.)

William A. Willett.

La Vision.....

Gounod

Gypsy Dances.....

Nachez

Rosary.....

Adolph Loeb.

May Morning.....

Nevin

Faust.....

Denza

Romance for violin, Kieserling.....

Eban

Songs.....

Selected

Cello solo.....

Frank M. Coffin.

The Dream.....

Popper

Oh, Rapturous Longing.....

Bartlett

(Words by Anna Spannuth.)

W. A. Willett.

Mrs. Julia Waixel will accompany the entire program.

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A song recital, given by Miss Wycoff, of Chicago, February 26, under the auspices of the Monday Musicale Club, Jerseyville, Ill., contained the following numbers on the program:

Haymaking.....

Needham

A Rose Fable.....

Hawley

Serenade.....

H. Bemberg

Philomella Waltz.....

Vanderpoel

Song Cycle, Eliana.....

Von Fielitz

Silent Woe

Traumwirth.

Roses.

Secret Greetings.

On the Shore of the Lake.

Child Voices.

Moonlight Night.

Dreams.

Anathema.

Resignation.

To Rest I Call Ye Lambkins.....

Norwegian Shepherd Song

Midnight Wind.....

Old Irish

Veneziana.....

Old Italian

Ni Jamais Ni Toujour.....

Old French

Vainka Song.....

Russian Folksong

The Erlking.....

Schubert

Miss Wycoff had the assistance of Mrs. Cochran and

Miss Porter as accompanists.

A number of critical judges were present who warmly

praised the delicate sweetness and sympathetic quality of

her voice, especially in the minor tones of this finished mu-

sician and also her delightful personality.

The evening of February 23, in Springfield, at a musicale

given in Miss Wycoff's honor by Mr. and Mrs. Pierith,

Miss Wycoff had the assistance of Mrs. Cochran and

Miss Porter as accompanists.

Engagements have been made for "The House That Jack Built" in Chippewa Falls, March 22 and 23; Detroit, April

12 and 13; Louisville, Ky., May 3 and 4, and in Minneapolis, May 24 and 25. The best success musically and finan-

cially is wished for the operetta and the little people who

personated the "Mother Goose" characters.

Previous to this Charles Gauthier will sing with the

Apollo Club at St. Louis on April 9.

Miss Wycoff sang the "Erlking," by Schumann, which well displayed the dramatic quality of this soprano. A beautiful little Russian folksong and Bemberg's Serenade were given as encores. The local numbers for this occasion were for violin, piano and clarinet. The following week Miss Wycoff left for St. Louis to sing in oratorio.

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Mrs. Charles W. Rhodes, of Chicago, recently lectured to the students of Vassar College on "Recollections of the Last Wagner Festival at Bayreuth." This lecture was accompanied with stereopticon illustrations and orchestral accompaniment.

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For the week of March 18 the Castle Square Company will give "The Wizard of the Nile," one of the best of the Victor Herbert and Harry B. Smith comic operas. This last week has been given over to "Bohemian Girl."

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The following program was given by the home department of the Catholic Woman's National League, in Corinthian Hall, Masonic Temple:

Piano solo.....

Mrs. William J. Reedy.

Soprano solo, Gypsy Maiden.....

Parker

Soprano solo, Sweetheart.....

Hawley

Mrs. Peter T. White and Miss Agnes Dailey were accompanists.

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Miss Edna Louis, a pupil of Wm. A. Willett, baritone, assisted the Mandolin Club in their concert on the evening of February 2 in Kimball Hall. Miss Edna is a talented pupil and has made rapid progress, considering the few months of study, and on this occasion certainly was a credit to her teacher.

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Miss Oolita Zimmerman, formerly of the Chicago Auditorium Conservatory, and who has been abroad for two years, under special management, appearing in concert and oratorio in London, has recently returned home, and has been re-engaged by the conservatory as one of their teachers.

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Philip Laffey, who had charge of the fleet bands of Her Majesty's navy—being director and superintendent of something like 105 bands—has taken charge of the violin department of the Chicago Auditorium Conservatory. Mr. Laffey March 1 also assumed the position of concertmaster at the Studebaker Hall, Fine Arts Building.

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The Apollo Musical Club announces for April 15 what will probably be the greatest concert of this season. The selections to be given are, first, "Hiawatha's Wedding Feast," and then Berlioz's "Te Deum." Charles Gauthier, the dramatic tenor, who appears as soloist, will greatly add to the interest of the evening. Director Wild, aside from the Apollo Club Chorus of 400 voices and Chicago Orchestra of 100 pieces, will have a boys' chorus of 300 voices chosen from the Episcopal choirs.

Previous to this Charles Gauthier will sing with the Apollo Club at St. Louis on April 9.

Mrs. Sampson-Thomas Visits New York.

Mrs. Adah Sampson-Thomas, a vocal teacher from Pittsburg, is spending a fortnight in New York.

"On this side of the water he is surpassed by no living pianist."—*Berlin Lokal Anzeiger*, January 17, 1901.

"Leopold Godowsky is a man of the most astonishing and incredible technic."—*Musik und Theaterwelt*, December 18, 1900.

"Godowsky dumbfounded the audience with his fabulous technic."—*Frankfurter Zeitung*, December 31, 1900.

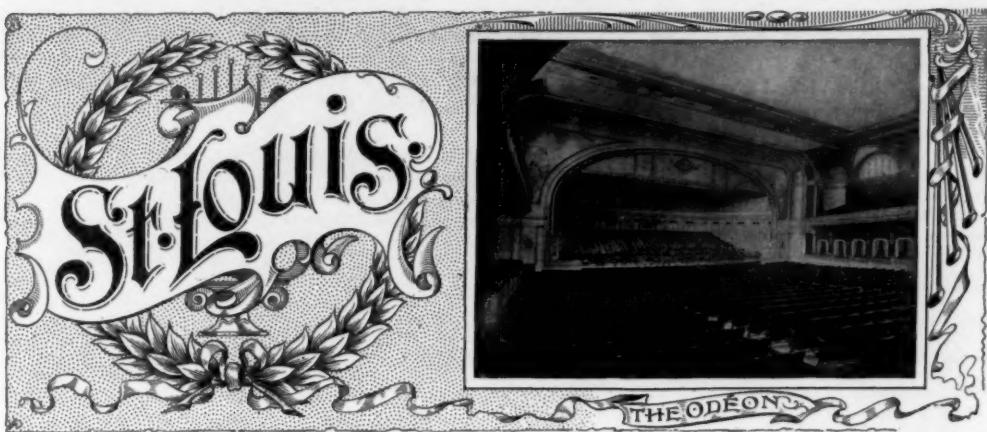
"In the Polish-American Godowsky there is a soft touch of delicate feeling, an inimitable grace and mastery."—*Kleine Journal*, January 9, 1901.

Steinway Piano Used.

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ANNOUNCES

**American Tour,**  
Beginning February 3.  
Ending May 15.  
European Tour, October, 1901.

**CODOWWSKY**



ST. LOUIS, March 8, 1901.

**O**N Tuesday evening, March 5, the Rubinstein Club gave one of its best recitals of the season at Beyer's Hall, 1626 Lucas place. The program was well selected and ably presented by a number of the club members. It may be remarked in passing that Beyer's Hall has been too little known and used as a small recital hall. It is really an excellent place for an entertainment of this kind.

The most valuable numbers on the program were a piano duo, "Chaconne," by Raff, performed by Mrs. Carl J. Luyties and Miss Mabel Ross; "Allorché Forto Corrono" ("Attila"), Verdi, by Miss Getner, contralto; a double vocal number by Miss Sophie M. Lutz, soprano; "Capriccio Brillante," Mendelssohn, Miss Mabel Ross, with orchestral accompaniment on second piano by Mrs. C. J. Luyties.

Of the piano playing of Mrs. Luyties and Miss Ross it may be said that their work deserves the highest commendation. Both are possessed of great ability and their precision of attack, unanimity of purpose and finished execution show a long and earnest study, both together and individually, of their instrument and their compositions. They gave an artistic and highly intelligent reading of both numbers. Both performers are remarkable for the resonant, singing tone they produce and the clearness and precision of their execution. They are artists of a high order and rank with the best pianists of this city.

The "Chaconne" of Raff is a composition requiring study before it is thoroughly understood and appreciated, and in proportion to the work one puts on it the beauty and worth of it are discovered. These artists, however, were able to bring out so much of this beauty and excellence that one could have heard them play it a score of times with increasing enjoyment.

The "Capriccio Brillante" was done to a turn, the melodious phrases being interpreted with splendid art and beautified by the really wonderful tone which these women are capable of producing.

Fame and reputation lie ahead of these musicians if they embrace them. Mrs. Luyties, after years of study in this city, completed her studies in Leipsic. (She is also possessed of a mezzo soprano voice of great beauty). Miss Ross has studied here for some time and expects to continue her work in Europe before a great length of time. She is also an organist of considerable ability.

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The eighth concert of the Choral Symphony Society was given last night at the Odéon. The audience which assembled was quite large and the concert, while not up to the usual standard, was fairly good. Francis Rogers, baritone, was the soloist. The program follows:

Overture, Verkauft Braut..... Smetana  
Orchestra.  
Aria, Vision Fugitive (Herodiade)..... Massenet  
Mr. Rogers.

Jeux d'Enfants Suite..... Bizet  
Berceuse, Spinning Top, Orchestra. Dvorák  
Slavonic Dances.....  
Songs—  
In Herbst..... Franz  
Wanderlied ..... Schumann  
Waltz, Delierien..... Strauss

Songs—  
King Henry to Fair Rosamund..... Liza Lehmann  
The Spring Has Come..... M. V. White  
Mr. Rogers.

The orchestra was not at its best last night, and while there were no serious blunders, the general work of the men was not as good as usual. The conductor seemed to be always straining for an effect which would not come. However, one bright spot shone out of the surrounding shade. That was the Bizet Berceuse. This is one of the best things the orchestra has done this year. It was given as dreamy and delicate an interpretation as could be desired and was really a beautiful performance. The Slavonic Dances, however, would not have inspired many people to dance, nor would the Strauss Waltz as it was rendered make any thinking person exclaim, "Divine!"

Francis Rogers has a voice of fair resonance and clarity, but very little force or power, and he would be heard to better advantage in a smaller hall. He is a singer of good intelligence and his singing shows work and thought. By all means the best work he did was in the "Im Herbst" and "The Spring Has Come." In these songs he was on a high plane of excellence. His work in "King Henry to Fair Rosamund" was good, but owing to the weakness of the song did not display itself to the best advantage.

The next concert to be given by the society will be a symphony program on March 21. Leonora Jackson, violinist, will be the soloist.

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The recital given by the Beethoven Conservatory of Music on Saturday, March 2, was an affair of the highest excellence. This old and celebrated institution never does things by halves, and the recitals given are always interesting and enjoyable. Some of the work of the pupils was of a very promising order and justly proclaimed the worth of the institution where they study. The program follows:

Piano solo, Gavot..... Godard  
Miss R. Livingston.  
Piano solo, Concert Waltz..... Godard  
Miss M. Yost.  
Vocal solo, Wake Not..... Osgood  
Miss G. Green.  
Piano solo, Nocturne in D..... Chopin  
Miss E. Faith.  
Violin solo, L'Arrognessa..... Alard  
Miss M. Staed.  
Piano solos—  
To Spring..... Grieg  
Polonaise in A..... Chopin  
Miss N. White.

Piano duo, Tarantelle.....	Satter
Misses A. Ringe and A. Helmkamp.	
Vocal solo, Nobil Signor.....	Meyerbeer
Miss M. Jones.	
Piano solo, Venezia e Napoli.....	Liszt
L. Major.	
Piano solo, Polonaise, E flat.....	Chopin
Miss E. Hammer.	
(With second piano accompaniment.)	
Violin solo, Romanza.....	Heitzch
Master G. Jones.	
Piano solo, Autumn.....	Chaminade
T. Lyon.	
Vocal solo, The Valley.....	Gounod
A. Hubbard.	
Piano solos—	
Etude.....	Chopin
Twelfth Rhapsodie.....	Liszt
Vocal trio, Maiden's Spring Song.....	Gumpert
Misses Hammer, Kuttner and Becker.	

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Strassberger's Conservatory of Music gave a fine pupils' recital at Memorial Hall on Tuesday evening, March 5.

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The Castle Square Opera Company has given all week a very good presentation of "La Bohème." Next week "The Mikado" will be the attraction.

ROCKWELL S. BRANK.

### Leonora Jackson Hailed as a Genius.

THE chief musical event of the bygone week has been, of course, the Leonora Jackson concerts of Monday, Wednesday and Saturday, and it is a pleasure to record a very sufficient satisfaction with the performances of this largely advertised young girl violinist. Her support disappoints. Miss Josephine Elburna, while possessing a voice of much natural beauty and wide range, has but little knowledge of the singer's art. Her articulation is conspicuously crude, her phrasing primitive, her breathing poor and her tone production most unsatisfactory. Withal, the delightful quality and satisfying volume of the voice appeals, and with a better method Miss Elburna would be a very serviceable singer.

It is perhaps ungrateful to speak first of the unsatisfactory side of a performance, but it now only remains to praise so far as Miss Jackson is concerned. The girl is an undoubted genius. Her bowing is delightfully free and sure, her tone most delicately beautiful, her ear accurate and her readings of a breadth and fineness nothing short of marvellous in so young a player. Her repose is deceptive, and though perhaps an apparent physical fragility accounts for a lack of force which occasionally makes itself felt she is possessed of all necessary fire. Her admirable rendering of the Bruch G minor Concerto and an extraordinary performance of a Paganini Caprice, in which the famous technical difficulties were surmounted with the utmost apparent ease, stamp her as an artist who in very short time will find herself with the really great people of her time. One can understand, too, that at the end of a long and arduous tour the young artist was not heard at her very highest.

There is one thing: Miss Jackson is mistaken in imagining that we deserve the trivial little modern numbers which appear on her programs as an apparent concession to our supposed Western tastes. Dear child, we take our "Ring" solid in San Francisco, and ask for more!

"Ask for more"—that is, indeed, a characteristic of San Francisco, and some time, an' the humor takes me, I will dissertate upon the encore nuisance as it abounds in our town, with the spirit of which diatribe Miss Jackson, encored to death, will agree.—Blanche Partington, in the San Francisco (Cal.) Call, February 24, 1901.

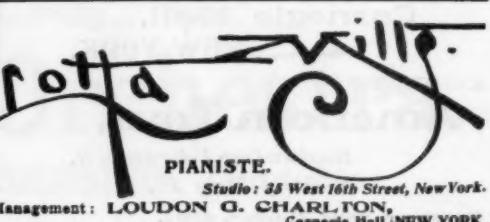
### Minnie Tracey's Engagements.

MISS MINNIE TRACEY, soprano, and Miss Anderson, pianist, will give a recital at the executive mansion, Albany, on March 20. In Philadelphia Miss Tracey will sing on March 29, when Louis Blumenberg, the cellist, will take part in the program.

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THE BERTHOLDT,  
WASHINGTON, March 9, 1901.

**I**NAUGURATION is over, and a splendid occasion it was, grand and magnificent. Music took a prominent place in the ceremonies, too—bands in the parades and four large concerts in the Pension Building on March 5 and 6 respectively. But music took the same part in Inauguration that the orchestra takes at a social function. While the music is being played at a fashionable reception the guests laugh and chatter, and, later, the musicians are invited to sit at the second table.

Music in this instance is distinctly an ornament, like the potted plants and the tinted paper shades over the electric candle lights. It is not the principal feature of the evening, but only secondary, subservient. It was so at Inauguration. No one came to Washington to hear concerts. Everyone came to see the President and his Cabinet, the Vice-President, admirals, generals and other notables. They were the important people of the occasion, and Beethoven himself, could he have come to life, would have been distinctly out of place on a charger in full uniform or at the Inaugural Ball. Therefore, although the music and the concerts were of the finest, this is not the place for any detailed description of them. That is in the domain of the daily newspaper and periodicals of a general nature and has no news value for a publication like THE MUSICAL COURIER.

Speaking of "news value," it is a remarkable thing how little is understood of the meaning of this expression. How few there are who even know that there is such a thing, or how it is determined. The general idea of the methods of a newspaper editor is that he slaps together anything and everything which he can find out about anybody, anything. He shakes up all his "stories" in a hat, and the first one he happens to pick out is put on the first column of the first page. How many stop to consider why the article holding this position was put there, and why the fact that "Miss Brown and her pupils gave a musicale the other night" is hidden away in some little obscure paragraph on an inside page?

There is, however, method in this madness, and a reason for everything. The consideration of news value exists in the "making up" of all periodicals and magazines, as well as the daily paper, and each one has a peculiar "news value" of its own.

The news value of an item is determined by its value to the readers of that particular paper. The newspaper of a town or city is filled up largely with matters of local interest, which have news value for the inhabitants of the place, but no value to people in other cities. A musical paper has an entirely different standard of news value from that of a newspaper, scientific journal, general magazine

or society paper. And that value can be determined by answering the simple question, "What will be of greatest interest to the subscribers of this paper?" Having answered this question, it is the duty of the writers of the paper to suppress all material which does not fulfill this requirement of news value.

The fact that someone else is very desirous of having some article inserted is no reason why the editor should allow it to pass muster if it is not of sufficient interest to the readers of his paper. Such an act on the part of the editor would be a distinct injustice to his subscribers and patrons, upon whose support the very existence of the paper itself depends.

What is the standard of news value for a paper like THE MUSICAL COURIER? First, the paper does not want long descriptions of musical events in every one of the principal cities of the United States and Europe. These are for the local papers of each city to "cover," and people desirous of reading long criticisms of local concerts should look for these in the local papers, which have plenty of space to devote to this branch of journalism. Second, subjects of general interest must be discovered and written about and the element of personal glorification eliminated to a large extent, because personal items are not so interesting to read as other matter of a more general nature, when we are not acquainted with the people. The place to look for a large number of personal notices is in the local papers, which are usually very generous to their own musicians. There are in each town, however, many musicians of real merit, and the musical world will be interested in reading about their work. There is much more to say on this subject, but lack of space forbids further discussion at present.

◎ ▲ ◎

On Friday evening the soloist of the Knabe Pianola and Aeolian recital was Mrs. Frank E. Ward, a pupil of Gérard-Thiers. Mrs. Ward sang "Ecstasy," by Mrs. H. H. A. Beach; the aria from "Der Freischütz," by Arrigo Boito's "Prologue Mefistofele," and "Secret Greetings," by Von Fielitz, op. 9, No. 4. Mr. Higginbottom, who presided at the Aeolian and Pianola, did not always succeed in giving artistic readings of his pieces. He often failed to bring out the melody and climaxes of a piece, and did not accompany in any sense of the word. Mrs. Ward enjoys the reputation of having a most beautiful coloratura voice, but as I was obliged to leave early for another concert I missed the opportunity of hearing her.

◎ ▲ ◎

Arriving at the second concert, which was a musical-dramatic affair in aid of the Woman's Exchange at Rauscher's, I just missed the solos by Miss H. Theodore Wight.

"You may say that Miss Wight sang beautifully," said several of the ladies, in answer to my question. "We were delighted with her singing." The other participants of the musical part were Mrs. Bowen, Miss Harlan, George O'Connor and Miss Sigsbee.

◎ ▲ ◎

Anton Kaspar was the soloist at H. H. Freeman's organ recital on Saturday. He will also play at Mr. Murray's recital next Saturday.

◎ ▲ ◎

Maud Bigelow, violinist, is still at Grand Island, Neb., recovering her health. She has a children's class there in sight reading every Saturday.

◎ ▲ ◎

Miss Rosalie Holberg, contralto, is improving greatly under her mother's instruction.

BERENICE THOMPSON.

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### Martha Hofacker's Farewell Concert.

THIS young artist, who in the last two years has become widely recognized as very talented, gave a farewell concert in Carnegie Hall on March 5, previous to her departure for Germany, where she has offers for an operatic engagement.

The young singer is another artist trained in the Lankow school. She shows that reliable technic which everyone from that studio acquires if they are studious. And Miss Hofacker has been studious. Her emission of tone is sure in attack, beautiful in quality and full in quantity. The voice is as even as if it were one register throughout, and positively surprising is her coloratura work, which surely in such a degree is seldom found in voices of dramatic capacity. In her will arise a real Mozart singer. Her program was a very ambitious one, which, by the way, she sang entirely by heart. Her enunciation is clear and her phrasing intelligent.

Having said all this, the remark that Miss Hofacker has to work still on the development of her highest tones, which sometimes change color, by her changing the vowel she started with, is only good advice. Miss Hofacker was assisted by the well-known artists Richard Arnold, concertmaster of the Philharmonic Orchestra, who played magnificently; Arthur Loser, the excellent 'cellist, and last, but not least, Andreas Schneider, whose glorious baritone blended beautifully with Miss Hofacker's soprano.

Felix Jaeger was the reliable accompanist for everyone on the program. The house was crowded and enthusiastic.

### The Myer Studio.

A unusually interesting musicale, or song recital rather, according to the program, was given at the studio of Edmund J. Myer by three of his pupils Thursday evening, March 7, John Lawrence Knowles, basso cantante, assisted by Mrs. J. A. Barris, soprano, and Miss E. C. Cohn, contralto.

Mr. Knowles is a versatile singer, singing almost equally well from the most delicate, sentimental love song to the broadest dramatic style. He has unusual tone color and control for a basso, but is inclined to sing too slowly in the softest passages. He also has some stage mannerisms which should be corrected. He is a young man and has yet much to learn, but undoubtedly possesses the qualifications necessary for the making of a successful recital singer.

Miss Barris sang her first numbers delightfully, and won the audience, but was a trifle hoarse in her last two songs.

Miss Cohn has a remarkably deep, rich contralto voice, beautiful on the middle and low tones, but her upper tones need more freedom and color. She sang with fine expression especially in the "Little Boy Blue," by Joyce. The program was interesting in its variety of lights and shades.

### Siegfried Wagner's New Opera.

SIEGFRIED WAGNER has arranged to produce his new opera at Leipsic on Wednesday, March 20, and not in Munich, as heretofore announced. A cable from Germany announces that the composer and the intendant of the theatre at Munich could not agree, and that young Wagner had left the Bavarian capital in anger, and returned to Bayreuth. "Herzog Wildfang" is the name of the new opera.

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF

### PORTRAITS OF SUCCESSFUL

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PHILADELPHIA OFFICE THE MUSICAL COURIER,  
420 Regent Square, March 9, 1901.

THE fifth concert of the Philadelphia Orchestra on Wednesday night was probably the best that has been given by that organization. The men showed much improvement in their work, and for once Mr. Scheel was most fortunate in the program building.

The opening number, Goldmark's overture "Sakuntala," op. 13, was followed by the concerto for violoncello by August Lindner. This was played by Rudolph Hennig, who may be regarded as one of the foster fathers of Philadelphia music. If, in his solo, his technic showed evidences of the lack of constant practice, which a busy teacher must deny himself, his musical temperament rose triumphantly over this drawback, and won him the cordial recognition that was due to his artistic excellence. The other numbers were: Tchaikovsky's "Symphony Pathétique," op. 74, and "Les Preludes," by Liszt.

It is a regrettable fact that the analytical notes for these concerts have passed from William Armstrong's hands to those of Phillip H. Goepf; his work reminds one of whipped cream—a pint of substance beaten into three pints of froth.

The soloist announced for the final concert of the Philadelphia Orchestra is that wonderful woman, Carrefio.

In his recital this afternoon Josef Hofmann fulfilled the promise of his youth in every respect.

This evening the Leipzig Philharmonic Orchestra, under Hans Winderstein, made its débüt at the Academy of Music.

The No. 5 Beethoven Symphony was given with a different reading from any we have heard this winter, and I cannot say that it was an improvement over the others.

Mr. Slivinski, as the soloist in Chopin's E minor piano concerto, did excellent work. The others numbers were: Prelude to "Die Meistersinger," Prelude and Liebestod, "Tristan and Isolde," and the "Tannhäuser" overture, Wagner.

The orchestra was well trained, possessing a good attack and responding admirably to the conductor. Artistically the concert was a success, but financially a fiasco, judging by the house, which was sparsely filled, the audience being chiefly composed of a clique, who, when not asleep, made itself painfully evident by applauding uproariously at the wrong moments.

On the evening of March 14 the Fortnightly Club will tender a testimonial concert to Paul O. Volkmann at Musical Fund Hall. Mr. Volkmann is just recovering from a serious illness, which has kept him housed for many weeks.

When this young tenor came to Philadelphia to study he was an utter stranger to the city and its inhabitants, but with a certain charm of manner, together with his beautiful voice, he soon won many friends. It is a striking evidence of his good qualities that the Fortnightly, of which club he is one of the most valued members, should stand by him in this time of sickness. It is with pleasure that I add that Mr. Volkmann is fast regaining his strength, and will soon resume his professional duties.

Mrs. Marie Kunkel-Zimmermann and Nicholas Douty have announced a song recital for Tuesday evening, the 19th. This will be Mrs. Zimmermann's last appearance before going on the tour I mentioned in one of my previous letters.

MARCH 10.  
The choir of St. Stephen's Church, under the direction of the well-known organist David Wood, gave selections

from the "Passion of Our Lord," by Karl H. Graun, this afternoon. As far as can be ascertained, this was the first performance in America of this oratorio.

The choir did excellent work, being admirably trained, and the solos were sung very artistically by Madame Suelke, soprano, and Henri G. Scott, bass; both the tenor and contralto were also very pleasing, but were unknown to me.

DOMINGA LYNCH SOUDER.

## List of Works Played by Harold Bauer

In the United States, Season 1900-01.

(Mason & Hamlin Piano.)

BACH—

Prelude and Fugue, No. 3, in C sharp.  
Prelude and Fugue, No. 3, in D.  
Prelude and Fugue, in B flat minor.

BALAKIREW—

Islamey.

BEETHOVEN—

Sonate, op. 111.  
Kreutzer Sonata, Violin and Piano Sonata, op. 47.  
Sonata, D minor, op. 31, No. 2.  
Sonata Appassionata.  
Sonata, op. 101, in A minor.

BRAHMS—

Rhapsody in G minor.  
Variations on a Theme by Paganini.  
Concerto No. 1, in D minor, op. 15; played with Boston Symphony Orchestra.  
Capriccio in B minor.

CHOPIN—

Etude, C minor.  
Ballade in F.  
Etude in E, op. 10, No. 3.  
Polonaise in F sharp minor.  
Nocturne in C minor.  
Etude in A flat.  
Scherzo in B flat minor.  
Etude in A minor.  
Sonata in B minor.  
Impromptu in F flat.  
Prelude in F sharp minor.  
Scherzo in C sharp minor.  
Fantasia, op. 49.

CESAR FRANCK—

Quintet, played with Kneisel Quartet.  
Prelude, Chorale and Fugue.

GLUCK-BRAHMS—

Gavot.

GLUCK-SAIN-SAENS—

Air de Ballet.

GRIEG—

Violin and Piano Sonata in F minor; played with Leonora Jackson.

LISZT—

La Leggierezza.  
Legende.  
Waldesrauschen.  
Aubord d'une Source.  
Gnomereigen.  
Feux follets.

Etude in F minor.

MENDELSSOHN—

Etude, B minor.

RACHMANINOFF—

Prelude.

SAINT-SAENS—

Concerto in G minor, No. 2, op. 22; played with Boston Symphony Orchestra; also with Indianapolis Orchestra.

SCARLATTI—

Sonata in A.

SCHUBERT—

March Hongroise.

Theme and Variations.

SCHUMANN—

Carnaval.  
Quintet, op. 44; played with Kneisel Quartet.

Papillons.

Romance in F sharp.

Toccata.

Sonata in G minor, op. 22.

Novellette in D.

Faschingsschwank.

Allegro, op. 8.

Kreisleriana.

SINDING—

Two Caprices, op. 44.

TSCHAIKOWSKY—

Romance in F minor.

WAGNER—

Walkurenritt.

WEBER—

Sonata in A flat.

Moto perpetuo.

THE above list shows the enormous capacity for memorizing that Mr. Bauer possesses, as all of the above, with the exception of the quintets and the two violin and

piano sonatas, were played without notes—and the writer had occasion to learn that Mr. Bauer's repertory actually includes many more works than those given above.

It may be safely said that the wholesome effect of Mr. Bauer's visit on musicians and the truly music loving public of the United States is inestimable. His respect and devotion to the highest traditions of his art are ever present and the influence which he gives out is a stimulus to the true musician and music student.

Mr. Bauer produced some works here for the first time, while others have not been played here for years and years. The Prelude, Chorale and Fugue of César Franck we believe was played by Mr. Bauer for the first time in public in America.

## Bethlehem Bach Festival.

THE plans for the great Bach Festival, to be held at Bethlehem, Pa., next May, are becoming more definite. No announcement can be made at this time with regard to the soloists to be engaged, except that they will be artists of the foremost rank. In addition to the Bach Choir of over 100 members, there will be a specially trained choir of boys, comprising 100 selected voices. The Moravian Church has again been placed at the disposal of the choir.

This time the entire choir gallery will have to be reserved for Mr. Wolle's choral and orchestral forces. The grouping will be somewhat complicated in the Passion Music, where two choruses and two orchestras will answer each other antiphonally, while the boys' choir carries the melody of a chorale. The first chorus will occupy the south wing of the gallery, with the soloists and first orchestra in front of it, facing north. The second chorus with its soloists and the second orchestra will be ranged correspondingly on the north gallery. The choir boys will occupy the upper portion of both wings, and, perhaps, some available space near the organ. They have a distinctive part only in the St. Matthew Passion, but in all likelihood will also assist in singing the chorales of the Christmas Oratorio. The instrumental support will be of unusual strength, and efforts are being made to secure some or all of the unusual instruments for which Bach's score calls. It should be understood, however, that it is not Mr. Wolle's object to introduce anything bizarre, but simply to utilize all the instrumental accessories that will help to realize the musical effects intended by the composer.

## "The Prodigal Son" at the "Old First" Church.

SIR ARTHUR SULLIVAN'S oratorio "The Prodigal Son" was performed at the "Old First" Church on Sunday afternoon last. The choir sang with well defined precision and excellent attack, evidencing a thorough appreciation of the work. The chorus "There is Joy in the Presence of God" was given with beautiful shadings and mezzo-voce effects, showing the admirable results secured by Mr. Carl's untiring efforts in the rehearsal room. Incidental solos were artistically interpreted by Mrs. Ellen Fletcher-Caples, soprano; Edward W. Gray, tenor, and Andreas Schneider, baritone. "The Prodigal Son," played as a prelude, was an unpublished composition by the late George W. Morgan. Dr. Howard Duffield, pastor of the church, officiated.

## Miss Agan Sings.

The special soloist of the Glee Club's concert at the West Side Y. M. C. A., last Monday night, was the contralto, Miss Mathilde Agan, who sang Schubert's "Erlking" with dramatic force and effect. She received much evidence of appreciation from her hearers.



## SOUSA AND HIS BAND

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MARCH, 1901.

Freeport, Ill.	Grand Opera House,	Matinee,	Thur., 14
Rockford, Ill.	Opera House,	Evening,	Thur., 14
Chicago, Ill.	The Auditorium,	Evening,	Fri., 15
Milwaukee, Wis.	Davidson Theatre,	Mat. and Eve., Sat., 16	
La Fayette, Ind.	Grand Opera House,	Mat. and Eve., Sun., 17	
Indianapolis, Ind.	Tomlinson Hall,	Matinee,	Mon., 18
Louisville, Ky.	The Auditorium,	Mat. and Eve., Tue., 19	
Greensburg, Ind.	Grand Opera House,	Matinee,	Wed., 20
Cincinnati, Ohio.	Music Hall,	Evening,	Wed., 20
Mobile, Ala.	Wynor's Grand,	Matinee,	Thur., 21
Port Wayne, Ind.	Masonic Temple Th're,	Evening,	Thur., 21
Kalamazoo, Mich.	Academy of Music,	Matinee,	Fri., 22
Grand Rapids, Mich.	Powers Theatre,	Evening,	Fri., 22
Battle Creek, Mich.	Hamlin's Opera House,	Matinee,	Sat., 23
Ann Arbor, Mich.	University Hall,	Evening,	Sat., 23
Detroit, Mich.	Lyceum Theatre,	Matinee,	Sun., 24

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PRESENTS

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## Fairfield Criticism.

A FAIR field for criticism, musical and personal, may be found in Fairfield, Ia. We append the full account of an affair that occurred in this town Saturday, October 27, 1900. It took some time to reach THE MUSICAL COURIER, but it is none the less welcome. While we do not propose to spoil the fearful joy our readers must experience in reading this brilliant piece of reporting, there are nevertheless some features that cannot be lightly passed over. The *Sun*, with its nose for news of persons with odd names, would welcome such an opportunity. Luce is a good musical name; but who is Rubenstine? The Misses Ethel and Myrtle Swartz must be fond of the black key study of Chopin; and we do not doubt that there was "no hope beyond" for the Funkeys after they sang their duo. And Ruby Sciple—surely she would not long knock in vain for admission at the *Sun's* door. But what in the name of Apollo is "extract of opera—Root?" Can it be a latter-day orchestration of "Root, hog or die?" "Hear me Norma," from "Norma," must have been a revelation. At last a secret as deeply mysterious as the identity of the man who struck Billy Patterson or the politics of the late Murray Hall was laid bare. "Hear me, Norma," is not from "Pinafore," but from—"Norma." Bravo!

After all it is not the names, nor the particulars, but rather the style of the criticism. Its novelty in diction, its subtlety of phrase, and the amount of musical lore displayed—these are the things not to be neglected. Here is the story. It is a profound lesson for young and ambitious music critics:

## A FEAST OF MUSIC.

## Such Was Rendered by Parsons College Orchestra Last Night.

E. S. Luce, Director—Forty-nine Performers—All Harmoniously Trained by a Master Hand—Said to Be the Largest Stringed Orchestra Now in the Country.

Music is the art which employs sounds as a medium of artistic expression for what is not in the province of literature, sculpture, painting, acting or architecture. All are really only outward expressions while music embodies the inward feelings of which all those other arts can but exhibit the effect. It has been suggested, and well sustained, that in prehistoric times music passed through three stages of development, each characterized by a separate class of instrument. Instruments of percussion—such as will make the most dull noise or thud—are supposed to be the oldest, wind instruments the next in order of time and civilization, and stringed instruments the latest invention of every separate race. That these three stages were so artistically represented on last evening by Prof. E. S. Luce and his college orchestra was greatly evidenced, and we cannot refrain from quoting these few prehistoric, though by no means, scientific, facts. To follow up this train of reasoning, as per representation last evening, we may say that the drum, representing the first stage in music, was fairly presented; the wind instruments—second stage—such as flutes, cornets, clarinets, trombones and French horns, were greatly in evidence. But in the third or last stage, the string instruments is where Prof. Luce greatly excels other noted directors of his class, in that over one-third of his orchestra was composed of this class of instruments, thereby ingeniously reaching the highest level of art excellence—the highest point in music at which civilization places us in this age. We can therefore offer no greater tribute to

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Professor Luce than that he has reached the goal—the point in music at which the present age stops.

As a musical critic we claim no attention. We love music; we love it naturally, and cultivated music comes to us only as a natural embodiment of expression in a higher sense. How we know this we cannot tell, only that we know it is a fact. As to the credit or discredit of a single performer we may be as far wrong as some political speakers are when they imagine they hold an audience entranced for hours—only music does that. Therefore, if in this account of one of the real great events in the history of Parsons College we err, we crave consideration, and on the grounds above mentioned.

The really beautiful chapel at Parsons College was comfortably filled on this occasion. There were assembled there to pay tribute to the grand results of the teaching of Professor and Mrs. E. S. Luce, representative people of one of the best cities of the land, and, as evidenced last evening, one of the most talented.

At 8:15 the opening selection, a piano duet, valve brilliant, Rubenstine, by the Misses Ethel and Myrtle Swartz, was tended to awaken one and position him so as to be in readiness to appreciate the good things which were to follow. It was a splendid selection, very difficult, and executed with a degree of accuracy reflecting great credit both upon the performers and teachers.

The vocal duet, "No Hope Beyond," C. A. White, rendered by Miss Elizabeth and Wm. Funkey, was to us, we might not say a revelation, but at least a surprise. Mr. Funkey surpasses many professional singers who are much older; his voice possesses great volume for one so young and his range is admirable, the tone possessing harmony, sweetness and, above all, smoothness. His singing and performance throughout was the delight of the audience. Miss Funkey has a very pretty voice, though not entirely developed. With practice and the training she is receiving, her gift of voice and talent will not be wanting.

Miss Ethel Bradshaw rendered a difficult piano solo, concert valse, C. A. White, in a very able manner. Though one of the youngest performers on the piano, she handles the keys with a master touch, and her execution of this selection technically was admirable. Miss Ethel's playing has been commented upon, greatly to her credit, by Fairfield people many times before and she is always a favorite.

Recitative and aria from "Linda" Donizetti, by Miss Mable Marson, was one of the best rendered selections on the program. Miss Marson has talent and her voice is peculiarly adapted for singing this class of music. Though she has been training only a short year with Mrs. Luce, she already shows great advancement and the benefit of a high class teacher. The selection was very beautiful and the singer did full justice to it. The range of her voice, volume and technic were admirably suited to the piece. Were we permitted a choice of the numbers on the program we are not sure our selection would not be this one.

A selection, caprice, "A Moonlight Frolic," Weixelbaum, by the entire orchestra, followed. They filed into their places representing a small army, the violins much in evidence. We cannot attempt to give our readers a description of this great organization, nor a detailed account of their execution. They were all there, forty-nine instruments, with Professor Luce, the director, making the even half hundred. It is sufficient for us to reiterate that Professor Luce with this orchestra has reached the very acme of success. The age can offer him no greater fame than this in his chosen work. Though the organization is made up of many young persons his direction of them was perfect. Every motion of his baton was full of meaning to them and we could not discover a single break. It is useless to attempt anything further in description; all did credit to such careful training and Professor Luce, Parsons College and all Fairfield will be proud of their execution.

Following this was a number looked forward to by many in the audience, a contralto solo, "Lullaby," Hanscom, by Miss Ruby Sciple; violin obligato, William Harrison; quartet accompaniment, Misses Nellie Stever, Emeline Peterson, Claude Roberts and G. Scott. This was the prettiest thing in music we have ever listened to. The blending of Miss Sciple's beautiful contralto voice with the quartet and violin produced an effect wholly unlooked for by those present. So intensely was the interest and feeling of the assembly touched, one could hear a pin drop at any time throughout the performance. Many proclaim this the very best number on the program, and we are not sure it was not. Miss Sciple's voice is something admirable to say the least, and her accompaniment was equally so.

At this time the best selection of the orchestra was rendered; selections from "The Bohemian Girl"—Balfe. We refrain from further comment.

Then followed a very pretty quartet, extract of opera—"Root"—the Princess, Miss Marson; the Prince, Mr. Roberts; the Fairy, Miss Sciple; the Rival, Mr. Funkey. This was admirably executed, the more creditable as it was an extremely difficult rendition. After another selection from the orchestra Miss Stever and Miss Sciple rendered a beautiful duet by Bellini, entitled "Hear Me, Norma," from "Norma." Miss Stever has an excep-

tionally well toned soprano voice. It is strong, sweet and a range truly admirable. She possesses a talent equal to any in Fairfield, and it is cultivated. She is certainly one of our best singers. Accompanied by Miss Sciple's grand contralto the effect was startling. This number was as pretty as any on the program.

The evening's entertainment was closed by another selection from the orchestra, which altogether made an evening's feast of music seldom met with any place.

The efforts of Professor and Mrs. Luce were never so crowned with real success as on this occasion, and our words of praise are wholly inadequate to express the keen appreciation of the citizens of Fairfield. They have certainly established a place in the musical world which will revert to the credit not only to themselves, but to all Fairfield as well. We only regret that representatives of large city institutions could not have witnessed these efforts last evening.

## Cincinnati Glee Club Concert.

THE second annual concert of the Glee Club last Monday night at the auditorium of the Y. M. C. A. was attended by nearly 1,500 music lovers. The program was of an interesting variety—Miss Sulley, the reader; the Amici Quartet, the Glee Club each received a liberal share of applause, but the artistic success of the evening was the singing of the "Erl König," by Miss Matilda Agan. This beautiful young singer is endowed with a contralto voice which abounds in those sweet, velvety tones we love in a soulful cello. She sang with style and finish and was compelled to respond to an encore.

The piano solo of Wm. Fleischhauer elicited much applause; in the allegro movement of Beethoven's "Sonata Pathétique" he displayed admirable technic, while in the adagio part he brought some wonderful tone effects out of a Baldwin concert grand piano.

## E. M. Bowman's New Central Baptist Choir.

THE new choir of about sixty voices, recently organized and being developed by E. M. Bowman for the Central Baptist Church, Marcy avenue and South Fifth street, Brooklyn, was entertained last Wednesday evening by Mr. and Mrs. Bowman at their residence, 281 Sterling place. There was an informal musical program, in which Miss Bessie Bowman delighted the company by her artistic singing.

## Bessie Bowman in Concert.

Miss Bessie Bowman, contralto, has been engaged by the concert committee of the Temple Choir to sing at the festival concert to be given by that organization in the Baptist Temple, Thursday evening, March 28. Miss Bowman will sing Alliston's "O for a Burst of Song," to which there will be orchestral accompaniment.

## Bach's "Passion Music."

THE soloists for the performance of Bach's "Passion Music," which is to be sung by the Brooklyn Oratorio Society, under the direction of Walter Henry Hall, in Carnegie Hall, on Tuesday evening, April 2, include Mrs. Marie Zimmerman, soprano, and Ericsson Bushnell, bass. In addition to the soloists the society is to have the assistance of a selected choir of sixty boys and men.

## Tenor Giles Returns.

After a most serious illness of three months, Tenor E. Ellsworth Giles has returned to New York in better physical and vocal form than ever before. He resumes his duties as a leading church and concert singer.

Mr. Evan Williams, the celebrated tenor, will sing at Lakewood, March 15, the following songs by William Arms Fisher: "Come Home, Come Home, My Dearie," "For Love's Sake Only," "Sleep, Darling, Sleep," "Under the Rose."

Mr. Williams also sings "Good Bye," by Charles S. Burnham, and J. C. Bartlett's famous song, "A Dream." These are but a few of many choice songs by American composers from the catalogue of the Oliver Ditson Company that are being sung by the leading concert singers. "Selected Songs," a special portrait catalogue of songs by American composers, mailed free. Oliver Ditson Company, Boston; Chas. H. Ditson & Co., New York; J. E. Ditson & Co., Philadelphia.



## SECOND HOFMANN RECITAL.

CARNEGIE HALL presented a disheartening array of empty benches at the second piano recital of Josef Hofmann last Monday afternoon. The weather was not propitious, nor was the program an attractive one. Hofmann did some things with surprising force and delicacy, but the total of the afternoon's enjoyment may be summed up in one word—technic. This Polish young man was stolid throughout, not one ray of poetry being in evidence. And if he did not pound his instrument as at his first recital, he did very little singing upon its beautiful keyboard. In the F minor Barcarolle of Rubinstein his *cantilena* was sonorous enough, though the quality was chilly. The best playing, in the sense of *finesse*, was in Moszkowski's "Etincelles." Even it might have been more sparkling. The D major Prelude and Fugue of Bach revealed polyphonic mastery.

The main exception to be taken to all the performances of Josef Hofmann is his lack of charm, of personal magnetism. He has wonderfully supple fingers, flexible wrists and a highly developed left hand; but he seldom permits us to peep into the inner sanctuary of the composer. This was only too apparent in his version of the B flat minor Sonata by Chopin. The opening movement was listlessly delivered, the song theme not being song-like in the least. Parts of the scherzo, the first and last sections were better done; while the mysterious finale was gone through as if it were but a finger study. The G flat Impromptu and Study of Chopin, in the same key, were better conceived, the latter being repeated. The program closed with the hideous sounding paraphrase of the "Tannhäuser" overture. Not content with this parody of Wagner, the "Liebestod" from "Tristan and Isolde" was given as an encore piece, and further supplemented by the pianist's brilliant distortion of the Strauss walse, "Blue Danube."

## A Communication.

Editors *The Musical Courier*:

CULTIVATED Europeans have again and again condemned and criticised Americans and charged our countrymen with vulgarity and coarse-grained habits, and indeed, sir, many of us have had to blush for the conduct of some of our people abroad. But what will the French Government conclude when it learns that the friends of the music critic Krehbiel presented him at a chop house on Sunday night with a jeweled cross that is to be appended to the decoration of the Legion of Honor from the French Government?

How will the refined, Christian readers of the New York *Tribune* feel over the taste of the critic and the taste of the critic's friends when they read that the presentation took place in a Tenderloin chop house on Sunday night? We are indeed living in a vulgar and material age. It is this lack of sentiment and delicacy that makes Americans objects of contempt and ridicule in Europe. FIDELIA.

Mrs. Clifford Elizabeth Williams.

MRS. CLIFFORD ELIZABETH WILLIAMS (a coloratura soprano of uncommon gifts and a pupil of Francis Fischer Powers) sang in Binghamton, N. Y., last week and took the town by storm. The local press was unanimous in according Mrs. Williams a place in the

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very forefront in things musical, and referred to her in most flattering terms. Mrs. Williams in her singing brought very decidedly into evidence the tone emission and color which have made the name of her instructor famous in the musical world. Her style, too, was all that one would look for in one who had enjoyed the advantages of instruction under Mr. Powers. Among the selections sung by Mrs. Williams were: *Cavatina* ("Barber of Seville"), Rossini; "Listen to the Voice of Love," Hooke; "Petite Roses," Cesék; "Villanelle," Dell' Acqua; "Three Rose Songs," MacDowell; "The Bee's Courtship," D'Hardelet; "Bird Song" ("Pearl of Brazil"), David; "Auf dem Wasser Zur Singen" and "Wohin," by Schubert; "Burst, Ye Apple Buds," "Energy" and Bolero, by Thomas.

## Victor Harris, Vocal Instructor.

AT his attractive New York studio in the Alpine, Broadway and Thirty-third street, Victor Harris continues to meet with great success as a vocal instructor. To the art of singing in all its branches this well-known musician gives careful and constant attention, and as a natural and satisfactory consequence admirable results are being obtained.

The ensuing remarkably comprehensive and representative list of vocalists who have studied with Mr. Harris during the past year will be read with interest, the names including many professional artists and promising students who have constituted Mr. Harris' class for the season 1900-1901:

\*Miss Agnes Anderson, Brooklyn.  
Miss May Adelson, New York.  
\*Miss Sedora Argilagos, New York.  
\*Miss Sallie Akers, New York.  
\*Mrs. George Andrews, Brooklyn.  
Miss Marcie A. Almirall, Brooklyn.  
\*Mrs. Morris Black, New York.  
Miss Mary Byrne, Brooklyn, N. Y.  
\*Mrs. William Beach, Bayonne, N. J.  
J. Herbert Bagg, Brooklyn, N. Y.  
Owen Byrne, Brooklyn, N. Y.  
Miss May Bick, New York.  
\*Mrs. Katherine Bloodgood, New York.  
\*Mrs. Adele Laeis Baldwin, New York.  
Miss Mary Baldwin, Brooklyn.  
\*Miss Dory Böckler, Bremen, Germany.  
Miss Madeleine Boardman, Boston, Mass.  
Mrs. W. M. Bennet, New York.  
\*Miss Ethel Crane, New York.  
Newcombe Cole, New York.  
Mrs. John V. Clarke, New York.  
\*Miss Carnwell, Des Moines, Ia.  
Miss Bertha Calm, New York.  
Mrs. Dr. Chambers, Jersey City.  
\*Miss Grace Carroll, Plainfield, N. J.  
\*Mrs. Mary Cheney, New York.  
\*Mrs. Rosalba Collins, New York.  
\*Miss Isabel Conant, New York.  
\*Miss Kathryn Cloutier, Brooklyn.  
Miss Chatfield, Brooklyn.  
Mrs. John E. Cowdin, New York.  
Miss Mabel Denman, New York.  
\*Dr. Carl Dufft, New York.  
Miss Minnie Driscoll, New York.  
\*Emilio De Gogorza, New York.  
Mrs. C. B. Davis, New York.  
\*Mrs. Charles T. Davis, Bridgeport, Conn.  
\*Mrs. Charles Fowler, Galveston, Tex.  
\*Miss Maude Ingle Francis, Peoria, Ill.  
Mrs. Bertram Flint, Morristown, N. J.  
Mrs. Seabury Ford, Cleveland, Ohio.  
\*Mrs. Furlong, Hartford, Conn.  
\*Mackenzie Gordon, New York.  
\*Miss Margaret Goetz, New York.  
Miss Katherine Gordon, St. Paul, Minn.  
Miss Julia Henry, New York.  
Miss Helen Hamilton, New York.  
\*Mrs. W. F. Hascall, Boston, Mass.  
\*Miss Grace Wells Heagle, New York.  
\*Miss Florence Hayes, Detroit, Mich.  
\*Frederic Hilliard, New York.  
\*Mr. Hanlon, New York.  
\*Frederic Howard, New York.  
Mrs. N. N. Hooper, New York.  
\*Mrs. Hazard, New York.  
\*Mrs. De Wolf Hopper (Nellie Bergen), New York.  
\*Mrs. James Reid Harvey, New York.  
\*Mrs. Josephine Jacoby, New York.  
Miss L. M. Keese, Greenpoint, L. I.  
Mrs. J. C. Kerr, Brooklyn.  
\*Miss Clara Ludvigh, New York.  
Miss Georgia Lee, Cleveland, Ohio.  
\*J. R. Lynn, Indianapolis, Ind.  
Mrs. Albert Lilienthal, New York.  
Mrs. William F. Loss, Summit, N. J.  
\*Miss Lewis, New York.  
\*John B. McDonald, New York.  
\*Miss Martha Miner, New York.  
Mrs. William Manice, New York.  
Jules Mayer, New York.  
\*Herbert Miller, New York.  
Mrs. Lancaster Morgan, New York.  
Miss Janet McCook, New York.  
Mrs. Frederic Mead, New York.  
\*Miss Florence Mulford, Newark, N. J.  
Miss Moschowitz, New York.  
\*Mrs. Kate Noel, New York.  
Miss Margaret Post, Jersey City, N. J.  
\*Mr. Pollock, New York.  
\*Mrs. Alma Porteous, Minneapolis, Minn.  
Mrs. Trenor Park, New York.  
Miss Pomeroy, Brooklyn.

Mrs. Henry Quinby, New York.  
T. H. Richards, New York.  
Mrs. William L. Rich, New Rochelle, N. Y.  
\*Miss Fay Randall, Brooklyn.  
\*Miss Feilden Roselle, New York.  
Mrs. James Reynolds, New York.  
\*Mrs. Lester Riley, Larchmont, N. Y.  
\*Mme. Kate Rolla, New York.  
Mrs. St. John Smith, Portland, Me.  
Miss Lucy Stone, Brooklyn.  
\*Percy Stephens, Chicago, Ill.  
Mrs. Frederick St. Goar, New York.  
Miss Stella Schieffelin, New York.  
Mrs. T. H. Strickland, Anderson, S. C.  
Miss Mabel Simpson, Brooklyn.  
Mrs. Richard Sennett, New York.  
Miss Louise Scott, New York.  
George Scott, Jr., New York.  
Miss Maud Spencer, Utica, N. Y.  
Mrs. G. W. Stewart, New York.  
Mrs. Daniel B. Safford, White Plains, N. Y.  
Miss Lucile Thornton, New York.  
Miss Grace Thallon, Brooklyn.  
Mrs. C. J. Taggart, New York.  
Mrs. Stuart Wing, New York.  
Mrs. J. J. Watts, Berwick, Pa.  
\*O. H. Winters, New York.  
\*Miss Oriska Worden, New York.  
Miss Suzan Warren, New York.  
Miss Margaret Wilmerding, New York.  
\*Mrs. Katherine Wheeler, New York.  
Miss Clara Zollora, Chicago, Ill.

The names marked \* in the list are professional artists.

## Hannah &amp; Hamlin Notes.

M ASTER LLOYD SIMONSON, the boy soprano, assisted by Miss Saide Prescott, pianist, gave a recital on Wednesday evening at the home of Mrs. W. R. Linn, Michigan avenue.

Miss Electa Gifford, the famous coloratura soprano, late of the New Orleans French Opera Company, and who has placed her affairs in the hands of Chicago managers, was in the city on Thursday on her way to sing in the Northwest. Miss Gifford recently sang in Toledo, her home city, with tremendous success. The young prima donna is said to have created a greater sensation than any singer who has appeared there since Madame Nordica.

Holmes Cowper, the English tenor, is engaged to sing at the Indianola (Kan.) music festival on May 14 and 15.

Messrs. Hannah & Hamlin announce another musical treat to take place on April 11 at Central Music Hall, when the oratorio, "Elijah," will be sung by the Evanston and Ravenswood Musical Clubs, assisted by full orchestra. The soloists at the concert will be Genevieve Clark Wilson, Elaine DeSellem, Charles W. Clark and George Hamlin.

## Gregory Hast.

CONCERNING the singing of Gregory Hast, the English tenor, who will come to America next fall for the purpose of making a concert tour, the English press has printed very favorable comments. The *Standard* describes him as "a tenor singer of great taste and refinement, whose renderings of an unacknowledged series of songs were remarkable for finish, expressiveness and clearness of articulation," while the *Times* estimate is as follows:

The singer's lovely tenor voice, perfectly finished method and delightful musicianship were exhibited in a variety of songs—Italian, French, German and English—and his command of all four languages is not the least satisfactory of his good qualities.

## Hay-Thompson Songs at Gerard-Thiers Musicale.

The entire group of "Three Songs," consisting of "Love's Passing," "The Everlasting Snows" and "Sleep, My Heart" were sung at the Gérard-Thiers pupils' recital, Lexington avenue studio, on March 5, by Miss Adele Hay-Thompson, of Los Angeles, Cal.

It was a tribute of the daughter of the late Governor of California, General Stoneman, who was also famous as a veteran of the Civil War, to Miss Hay, the daughter of Secretary of State John Hay, and her beautiful reading of the songs was fully appreciated by the audience.

M. I.

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## GABRILOWITSCH.

### Remarkable Successes in Cleveland, Cincinnati and Boston.

**G**HERE are some of the press comments on the playing of Gabrilowitsch in Cleveland and Cincinnati. He created a tremendous sensation in both cities and his visits will be long remembered. Other notices from the above cities will be reprinted in our next issue:

Those who did not hear Gabrilowitsch last night missed what was undoubtedly one of the greatest musical treats of the season. Ossip Gabrilowitsch is a wonderful pianist. The house to which he played last night was a most enthusiastic one. Almost every person there had heard the young musician on the occasion of his first visit to Cleveland, and had gone again, determined to hear more of his wonderful music. And no one was disappointed. He played with all the spirit and dash, all the beauty which make him fame wherever he goes.

The audience consisted largely of the musicians of the city, few of whom were absent, and the ringing applause that greeted every number, growing louder and longer as the evening advanced, showed thoroughly their opinion of the music they were hearing. Every number was encored, and three times Gabrilowitsch responded—the last encore being given at the end of the program, when the people absolutely refused to go without one more number.

His playing has a peculiar singing power, which rendered the softer selections given peculiarly beautiful. The Chopin compositions which he gave—the Ballade, G minor, op. 23; the Prelude, D flat, and the Scherzo, B minor—and the Mendelssohn-Liszt "Wedding March" and "Elfin Dance," from "Midsummer Night's Dream," were the best numbers on his program, though each selection as it came seemed better than the one before it.—Cleveland Plain Dealer, February 26, 1901.

Last night, amid loud acclaim, Ossip Gabrilowitsch enrolled himself high up in the list of the famous to whom Cincinnati makes obeisance. A large audience listened to his rendition of a program verging on the "popular," and hungered for more. Gabrilowitsch is pre-eminently a tone colorist—varied, infallible; a delight and liberal education in this respect. He belongs, with artists like De Pachmann and Paderewski, to the order of players who love their instrument with a peculiar tenderness. As a great critic has said of him: "His clinging fingers caress the keys with the touch of a sculptor petting his marble thought." An infallible, beautiful distinctness of delivery characterizes everything he plays, and what wizard effects he produces with the pedals! In his work there is evident temperamental fire and also much reserve power. The Chopin group gave keen pleasure—one recalls with delight the almost miraculous crispness of the scherzo. His own numbers proved pleasing; the "Caprice-Burlesque," with its occasional Russian flavor, won an encore.—Cincinnati Times-Star.

Nothing more satisfactory to the general public could be announced in these columns than the recital of Gabrilowitsch for a piano recital at the Odeon on Wednesday evening, February 27. The furor created by the young Russian pianist was almost unparalleled in local annals, and this is such a pianistic season, too—whenever there was one to equal it? But Gabrilowitsch stands so far above those who came before and also after him as to occupy a place apart. The brilliancy, fire and delicacy of his playing are still fresh themes of admiration, the eternal verve, the lovely singing tone.—Cincinnati Enquirer.

### Gabrilowitsch in Boston.

Ossip Gabrilowitsch created unusual enthusiasm in Boston Saturday, where he played a program which included the Brahms Variations and Fugue on the Händel theme, op. 24, and Beethoven's Sonata, op. 110. There was great applause, many recalls, two numbers had to be repeated, and after the last program number had been played the audience insisted on two extra pieces. Gabrilowitsch will not sail at the end of March, as originally planned, but continue his tour in April. The next Boston recital will be on March 22.

Following are some of the criticisms from the Boston papers:

#### Gabrilowitsch Piano Recital.

Mr. Gabrilowitsch gave his second piano recital in Chickering Hall yesterday afternoon, and strengthened the good impression he had already made here. He has wonderful beauty of tone, virility and manliness of style and an extremely poetic temperament. He has all the attributes of the modern virtuoso and an individuality which dares to assert itself, even in the face of tradition at times. His performance of the Brahms Variations was one of the best that the writer can recall, with the exception of the memorable performance by Paderewski some years ago. The great Beethoven Sonata received very grateful and satisfactory treatment. It was a performance marked by good honest sentiment and evident love for the composition. Altogether, it was an interpretation which won the approval of the representative musical audience in attendance.

The Chopin numbers were given with rare poetic sentiment, and in these the pianist's individuality asserted itself in the most pronounced manner. He was obliged to repeat the Etude and to

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FRANCIS BURGESS, Secretary.

spond to a very emphatic encore at the end of the group, playing the beautiful F sharp Nocturne by Chopin exquisitely. One of the most sensational features of his program was his own composition. This is a bravura étude in the most advanced modern virtuoso style. It was vociferously demanded and the pianist responded by repeating the étude in an even more dazzling manner than at first. The Rubinstein "Barcarolle" was beautifully rendered, his wonderful singing tone adding new beauty to the middle part.

The Schubert-Tausig March aroused the audience to the highest pitch of enthusiasm. It was a prodigious performance, and displayed the wonderful technical power of this young artist to the greatest possible advantage.

Mr. Gabrilowitsch is certainly a pianist who is destined to become one of the world's greatest players, if he continues to devote himself to his art in the future as he evidently has done in the past. He has technic, temperament, individuality and the enthusiasm of youth, and with continued development there is no question as to his standing in the musical world a few years hence. Taken all in all he is one of the most interesting and pleasing of the many young artists who have visited us recently, and the musical world will watch his future with much interest.

Mr. Gabrilowitsch will give another recital in Chickering Hall Friday afternoon, March 22.—Boston Globe, Sunday, March 10, 1901.

### The Gabrilowitsch Recital.

#### Performance of the Young Pianist Marks Him as a Marvel.

Ossip Gabrilowitsch gave a recital at Chickering Hall yesterday. Mr. Gabrilowitsch has appeared in Boston upon three occasions previous to his recital yesterday. The first time was at a Kneisel Quartet concert; the second in Symphony Hall with an orchestra, under the direction of B. J. Lang, when he played the big Tschaikowsky Concerto, and met with much success; the third time at his recital in Symphony Hall some weeks ago, when he awakened the interest of many of our musical people.

His performance yesterday deepened the excellent impression he had previously created. He is a player of distinct individuality and temperament, who feels what he plays. The hypercritical listener may say, perhaps, that he is too emotional, or takes too many liberties in the rendition of the standard works; but the impression left upon the majority of musical people is one of sincere devotion to his art. He may differ often from the generally accepted interpretations of some works, but his interpretations all bear the stamp of sincerity and authority.

His rendition of the Händel-Brahms Variations was manly, virile and, withal, musical, the technical difficulties seeming mere child's play in his hands. The Beethoven Sonata was played in a manner that left no doubt as to the pianist's sincerity and devotion to the works of this master.

The Chopin numbers were splendidly rendered and enthusiastically received, the pianist being compelled to repeat the C major Etude and add the exquisite F sharp major Nocturne as an encore.

The pianist's original caprice was played with such brilliancy and fluency of technic that the audience demanded its repetition, and Mr. Gabrilowitsch responded with a rendition which was, if possible, more brilliant and effective than the first. The culminating point was reached in the Schubert-Tausig "Military March," after which Mr. Gabrilowitsch, after repeated recalls, added the Schumann Romance in F sharp and the Chopin Valse in A flat to his already long and severely taxing program.

Mr. Gabrilowitsch is a pianist from whom we expect to hear great things in the future. He is young and full of enthusiasm, and is destined to become one of the most famous of the modern virtuosos if he continues to pursue his art with the same devotion that seems to have marked his work up to the present time.

His success yesterday has decided the management to announce a third recital, to be given in Chickering Hall Friday afternoon, March 22, at 2:30 o'clock.—Boston Herald.

Ossip Gabrilowitsch gave his second piano recital yesterday afternoon in Chickering Hall. There was a large and enthusiastic audience.

Mr. Gabrilowitsch played with far more strength and dash than at his first recital in Symphony Hall, and he shone with greater brilliance as virtuoso and musician. The singular and irritating delirium that marred his performance at the earlier concert, the sentiment that was of close kin to effeminacy—these were not so noticeable yesterday; indeed, except in the Barcarolle, by Rubinstein, his performance was frank and spontaneous; and so far was he from sentimentalism that he occasionally forced tone until it became merely a crash. For the most part he played exceedingly well—with breadth and comprehension, with fine gradations of dynamic force, with strongly defined rhythm, with beauty of tone in passages of gentle emotion, with sustained and persuasive song, and with a dash and speed in pages of bravura that fired the audience. The concert was one, therefore, of genuine interest. Applause was generous throughout, but it was especially hearty after the Etude by Chopin, which was encored, after the impressive performance of Chopin's Ballade, to which he added Chopin's Nocturne in F sharp, and after his own thunder-and-lightning piece, with its contrasting tune of characteristic Russian melancholy, which he was compelled to repeat. And after he pounded out in approved finale fashion the "Marche Militaire," there was the scene that gladdens the respective hearts of manager, press agent, and, no doubt, pianist. It is only fair to add that this enthusiastic scene was spontaneous and not carefully worked up by heavy handed ushers or members of the noble army of deadheads.

And yet Mr. Gabrilowitsch showed his indisputable talent most effectively, it seemed to me, in the Variations by Brahms and in the Sonata by Beethoven—two works of great and varied beauty. It would be hard to say in which of the variations he excelled—in the variation of flutes, the one for the lower string instruments, the Sicilienne, the elegiac, the one that is as evening bells heard afar off, or in the final variations of steadily increasing power; nor was his performance of the fugue to be taken as a matter of course. The sonata, too, was most effective, especially the first movement and the slow movements in which enters the song of lamentation that Beethoven alone could have heard in some night vision and remembered. Perhaps in the first allegro the loud answers were too loud in contrast; but this remark seems hypercritical, when there was so much in the performance that calls for unstinted praise.—Philip Hale, in Boston Journal.

#### The Benda Quartet.

Next week the Benda Quartet will invade the musical stronghold of Boston, and will give a concert in Steinert Hall.

## KNABES NOT INTERESTED.

A MONTH or so ago THE MUSICAL COURIER stated that the house of William Knabe & Co. had no relations of any kind with the business affairs and otherwise of the Leipsic Philharmonic Orchestra, under the direction of Hans Winderstein. This Orchestra brought over from Europe as soloist Josef Von Slivinski. Messrs. Wm. Knabe & Co. have no relations with this pianist either, nor have they any pecuniary arrangements, either in a direct or indirect manner, relating to the American tour of this pianist.

This was stated because THE MUSICAL COURIER, through its Leipsic representative, had full knowledge of the scheme, which originated in Leipsic alone, through Mr. Winderstein and some friends of his.

When the people arrived in this country they wanted a piano, and the house of Wm. Knabe & Co. was approached and gratified that desire. That was all.

The manager of the Leipsic Orchestra in this city was a lady whose financial resources were controlled through the Leipsic people, and she secured some printing advantages by having the name of the Knabe piano put on the advertisements, because it was understood that if a piano was needed Wm. Knabe & Co. would furnish one, but they had no contract whatever with Slivinski. It is doubtful if Mr. Slivinski knew that he was to play the Knabe until he arrived here. We make this statement because a certain paper has published an article making a direct assertion that Wm. Knabe & Co. and the Winderstein Orchestra were associated as a business enterprise. This is not so.

### 'Cellist Schulz to Celebrate His Silver Jubilee.

ON March 23 the 'cellist Leo Schulz will celebrate the twenty-fifth anniversary of his first public appearance by giving a recital at Mendelssohn Hall. The program arranged by Mr. Schulz will be as follows: Sonata, op. 38, E minor, Brahms; Variations, op. 15, for four 'cellos, Klengel, the extra 'cellos played by Sarah Gurovitch and Messrs. Pastornak and Gossweiler; Concert Andante, op. 45, Molique; Mazurka, op. 9, No. 3, Tschaikowsky-Schulz; Berceuse, op. 11, Alenoff; Minuet, from Suite, Klein; Andante from Concerto, op. 129, Schumann; Gavotte, op. 42, Fitzenhagen; Rondo, op. 94, Dvorák; "Am Springbrunnen," op. 20, No. 2, Davidoff; "Spinnlied," Concert Etude, op. 55, No. 1, Popper. Miss Katherine C. Linn and Alexander Rihm will be the pianists.

### Is Grieg Coming Here?

A CABLEGRAM received in New York yesterday (Tuesday) from Copenhagen announces a possible visit to this country from Edvard Grieg, the Norwegian composer. In another column we print a rumor that the composer is in ill health.

### Benjamin Franklin Butts.

Prof. Benjamin Franklin Butts, director of John Wanamaker's church and Sunday school, Philadelphia, known ecclesiastically as "the Bethany Presbyterian," has accepted the call to be director of music at Second Presbyterian Church, Pittsburgh, Pa., of which Rev. S. Edward Young, chaplain of the Actors' Church Alliance, is pastor.

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### THE STEINWAY PIANO.

## Carl Organ Concerts.

WILLIAM C. CARL will begin his annual series of spring recitals in the "Old First" Church, Fifth avenue and Twelfth street, New York, next Monday afternoon, March 18, at 4 o'clock. These events will occur on four successive Mondays, and are free to the public. An interesting program has been arranged for the first recital. Andreas Schneider, baritone, of the "Old First" Church, will appear as soloist. In addition to his Ohio tour in May and his appearance in Toronto, Canada, before the students of the Conservatory of Music, in

that city, on April 22, he will inaugurate a new Midmer organ in Ridgewood, N. J., on April 2. In July the eminent soloist will give a recital of French organ works before the New York State Music Teachers' at the convention to be held in Glen Falls, N. Y.

## Wolfsohn's Easter Concert.

HENRY WOLFSOHN announces a popular concert in Carnegie Hall on Easter Sunday evening, April 7, when a number of his most prominent and successful artists are to be heard, among them Fritz Kreisler, the violinist.

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